

# Basie Romps To Victory In Jazz Critics Poll

## Unreserved

New York — Benny Goodman has been doing the best business in the history of Basin Street. As an indication of the opening night advance, the club stopped taking reservations at 7:30. Shortly after, the following telephone dialogue occurred between the head waiter and a customer:

"I'm very sorry, but something's come up, and I'll have to cancel my reservation for tonight."

"Oh, that's fine, excellent! Thank you very much, sir."

The silence at the other end could best be described as confused.

## Grable, James Ready TV Bow

Hollywood — Betty Grable and Harry James, with his band, have been signed to co-star in three one-hour television shows this fall as part of a new CBS-TV network series under the sponsorship of an auto manufacturer. The series starts Sept. 30, but dates for the Grable-James shows had not been set at writing. It will be Miss Grable's first appearance on television.

Another TV deal, under which the James band is to be featured in 52 half-hour musical telefilms, was about to be inked at this deadline.

## Victor To Release 6 Toscanini Sets, Plus Reiner And Munch

New York — Classical record buyers have a number of events to look forward to in Victor's schedule of fall and winter releases.

Chief among them will be six new Toscanini albums. One will be the eagerly-looked-forward-to broadcast of Verdi's *Falstaff*. Toscanini, known for his rigid standards in permitting release of his records, said he was quite pleased with this set. "They all laughed together," he noted.

Later in the season, Victor will release the Toscanini broadcast of *The Masked Ball*, the first Toscanini opera on which Victor was able to use its own microphones with "orthophonic sound." There also will be a Toscanini reading of Schubert's *Ninth Symphony*. This album will include an essay on Schubert the man, commissioned from Andre Maurois.

A two-LP set of Wagnerian performances by Toscanini will include several new recordings. Another collection of the maestro's work will be a new version of Moussorgsky's *Pictures at an Exhibition*, and the sixth set will be a collection called *Toscanini Plays Your Favorites*.

Victor also plans to release new high fidelity performances by Fritz Reiner and the Chicago Symphony orchestra doing *Also Sprach Zarathustra*, *Ein Heldenleben*, and *Salome's Dance*.

Charles Munch and the Boston Symphony orchestra have made a full-length recording of the Berlioz *Damnation of Faust* as a followup to their successful recording of the same composer's *Romeo and Juliet*.

## Chi Black Orchid Slates Disc Singers

Chicago — The Black Orchid here, is planning a heavy schedule of singers, mainly record names, for early fall bookings.

Starting with Burl Ives Aug. 24, it also has the singing comedienne, Jesse Elliot, on the same bill. Hamish Menzies headlines the Sept. 14 bill, and on Oct. 12 it's all song with Tito Guizar, Nino Nanni, and Teddi King.

## DOWN BEAT

(Trademark Registered U. S. Patent Office)

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**POLISHING OFF** the clear plastic lid of his new concert grand piano is Liberace, who had the instrument specially built for his living room in order that he might see his guests while he's playing for their edification. Piano is said to have cost \$10,000.

## Elgart Package Cracks Record

Asbury Park, N. J. — An MCA package combining Les Elgart, the Crew Cuts, and Sunny Gale broke all weekend records at Convention Hall here July 17 and 18. Combined total for the two nights was 5,164, with a gross of \$6,853.95. Previous weekend record was held by the Four Aces. The full six-night attendance total of the package from July 16 to 21 was 7,800. Elgart was held over a second week to appear with Lou Monte.

Elgart has been booked for the Palladium on the coast for Oct. 19, and there also is a possibility of a New York hotel engagement for the band.

## Disney TV Shows Set

Hollywood — Walt Disney's long-rumored and long-in-planning entry into television becomes a fact Oct. 27 when the "Disneyland" show, as it is titled, takes off on a one-hour weekly series via the ABC-TV network. Full details have not been revealed, but, as in Disney films, music will be heavily emphasized.

The Firehouse Five Plus Two, novelty Dixie combo headed by Disney's trombone-playing artist, Ward Kimball, is sure to be heard in at least several of the shows.

Kirk Douglas, who stars in Disney's live-action film, *20,000 Leagues Under the Sea*, will make his debut as a singer. Dinah Shore and Peggy Lee are among the established singing personalities also on the roster.

The series will be filmed and is to be released at 7:30 p.m. simultaneously across the country.

## Feud Is Over

Newport, R. I. — The long feud between Billie Holiday and Lester Young ended during the Newport Jazz festival when Lady Day was joined halfway through her set by the Pres.

Billie's early recording scenes were trying to be recreated by having Teddy Wilson on piano and Lester on tenor. The Pres balked because of the feud that started five years ago. Gerry Mulligan lugged his baritone on to the stage and provided some picturesque clusters of sound behind Lady Day. This was enough for Lester.

He shuffled onstage and once again was a part of a Billie presentation. They later embraced in the dressing room, and the feud was over.

## Cadence Adds More Artists

New York — Cadence Records has added the Barry Sisters, the Top Hatters, Jack Gold and the Esquires, and Maddy Russell to their artists' roster. Gold is a publisher, songwriter, and also manages the Esquires. He cut a demonstration disc with them of two of his tunes. Archie Bleyer of Cadence liked the song, the group, and Gold's singing, and so signed them all. First two Gold sides for the label will be *Ev'rything and A Kiss Should Mean We're Sweethearts*.

Cadence, meanwhile, is also concentrating on building up its jazz department. Albums by Beryl Booker and Don Shirley are due within a few weeks, and the company is in the process of signing several other jazz artists. The plan, said a spokesman for the company, "is to feature progressive jazz only."

Asked why Cadence had gone into the jazz field, Archie Bleyer answered that the jazz market had grown considerably, and jazz is now an important and profitable part of the music business. Bleyer himself owns a record store in Hempstead, L. I., and sales of jazz records in his own shop have indicated to him how large a factor jazz is today.

Count Basie has deposited Duke Ellington as possessor of the world's top jazz band, according to the men who voted in *Down Beat's* second annual jazz critics poll. And Dave Brubeck's quartet, which last year won combo honors, was unseated by the Modern Jazz quartet (Milt Jackson, vibes; John Lewis, piano; Percy Heath, bass; Kenny Clarke, drums).

In fact, only five of 1953's instrumental winners retained their titles, some by narrow margins, as 23 of the world's ranking jazz critics cast their ballots in the only poll of its kind conducted anywhere.

### Repeaters Listed

Bill Harris won again on trombone, but by a narrow margin over Vic Dickenson; Charlie Parker, Stan Getz, and Harry Carney were easier victors over Benny Carter, Lester Young, and Gerry Mulligan in the alto, tenor, and baritone sax divisions; Buddy Rich repeated on drums. Last year's clarinet king, Buddy DeFranco, could come off with no better than a tie with Benny Goodman this time.

## Billy Eckstine A Hit In Paris

Paris — As a result of the excellent business and press notices he attracted during his recent stay at the Olympia theater, Billy Eckstine has been signed to return to the same house next spring. The 1955 engagement will be for six weeks instead of the two he played this year, and he purportedly will receive three times this year's fee.

Eckstine had been singing six of his songs in French at the Olympia and had also done some of his patter in French to the delight of the audiences, which rarely receive that added kick from American performers. Eckstine had offers from the Moulin Rouge and the Folies Bergeres following the Olympia closing, but previous commitments intervened. He flew back to the States July 28 after 24 weeks in Europe.

## Chicago Dancery Business Booms

Chicago — While dance business may be off elsewhere, Chicago is having one of the best summers in recent years.

In addition to the established ballrooms, three others have sprung up in the last few months, all running through the hot months. All three are located on the southwest side of the city.

The Holiday currently has Tommy Reed's orchestra playing, and the New Regent is featuring Tony Barren. The Sun, in addition to a house band, has been using name one-niters. The Trianon which was closed for a short while, has Horace Henderson for the weekends and brings in jazz and rhythm and blues packages also.

The Aragon has Paul Neighbors back, and the Milford ballroom has Hal Munro. On the outskirts of town, Jan Garber is holding forth at Melody Mill while Russ Carlyle is at the Oh Henry.

## Fall Tour For Cole

New York — King Cole starts a tour of 30 one-niters Sept. 11 at the Michigan State Fair in Detroit. Buddy Johnson's orchestra will join Nat Sept. 13 in Cincinnati, and will be with him for the rest of the tour.

Among the Cole dates already set are: Louisville (Sept. 14), Chattanooga (15), Atlanta (17), and Kansas City (Oct. 10). Also to be covered are cities in South Carolina, Alabama, Louisiana, and Texas.

### New victors are:

Dizzy Gillespie, trumpet (last year: Louis Armstrong); Art Tatum, piano (last year: Oscar Peterson); Ray Brown, bass (last year: Oscar Pettiford); Jimmy Raney, guitar (last year: Barney Kessel); Lionel Hampton, vibes (new classification); Joe Mooney, organ, in the miscellaneous instrument category (new classification).

The two top singers romped to easy repeat wins, as Louis Armstrong and Ella Fitzgerald received little competition.

### New Stars

In the New Star division, here are the musicians the critics think either are ready to blossom or have been overlooked for too long.

Trumpet—Clifford Brown (ex-Hampton); trombone—Urbie Green (ex-Woody Herman); alto sax—Bud Shank (ex-Stan Kenton); tenor sax—Frank Wess (with Basie); baritone sax—Lars Gullin (the Swedish musician who thus becomes the first overseaser to win a top spot); clarinet—Sam Most (young New York musician); piano—Horace Silver (ex-Stan Getz); bass—Percy Heath (with the Modern Jazz Quartet); guitar—Tal Farlow (with Red Norvo); drums—Osie Johnson (ex-Earl Hines).

Vibes—Teddy Charles (own group); vocals — Clancy Hayes (with Bob Scobey) and Carmen MacRae (working in New York).

Poll ballots were sent to a total of 33 carefully selected jazz writers and authorities, but 10 failed to return them, including five noted foreign jazz writers and five from this country.

Winners in last year's New Star branches were not eligible for votes in that section this year. In the two cases where persons accidentally did so, it is indicated on the individual vote breakdown.

Complete results follow. One full vote is counted as 10 points, with halves worth 5 and thirds 3.

### Big Band

Count Basie	128
Duke Ellington	18
Woody Herman	13
Stan Kenton	10
Perez Prado	10
Sauter - Finegan	10

### Combo

Modern Jazz Quartet	65
Dave Brubeck	23
Louis Armstrong	10
Bob Cooper-Bud Shank	10
Dixieland Rhythm Kings	10
Erroll Garner	10
Trou Murphy	10
Red Norvo	10
Paul Quinichette	10
George Shearing	10

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## ABC Pushes Bands, Too

New York — NBC's *Hear America Swinging* Saturday night show (*Down Beat*, Aug. 11) isn't the only network undertaking to revitalize the dance band scene. The NBC series is for radio, but ABC now announces a comparable venture for network TV.

The ABC show is called *Let's Dance* and will begin Saturday night, Sept. 11. Time will be every Saturday from 8 to 9 p.m., and the program will televise dance band remotes. Ralph Flanagan and Art Mooney have been booked for the first two shows.

Because this ABC-TV time will be available, the Hotel New Yorker has abandoned its usual ice-show policy and has instead engaged Ralph Flanagan to play in the Terrace Room for 13 weeks, during which time Flanagan will be seen and heard during the first half hour of *Let's Dance*. Second half hour is set to come from the Aragon ballroom in Chicago, and Mooney's band will be set there for the first four weeks.



# 13,000 At Newport Show Jazz Concerts Have Come Of Age

Newport, R. I.—America's first major jazz festival—the largest held anywhere in the world so far—has opened a new era in jazz presentation. This resort town with strong roots in early American history, a town more recently identified with the mansions of the 400 and championship tennis tournaments, now has become an historic site in the brief but vigorous evolution of American jazz.

On the two evenings of Newport's first annual jazz festival (July 17 and 18), a combined attendance of more than 13,000 crowded into and around the center court of the storied Casino, proving that jazz concerts have come of age.

This was the first music festival devoted entirely to jazz. Never before were so many of the major names in jazz gathered together for one brace of programs and never before was so comprehensive an attempt made to present jazz artists in the framework of a living history of jazz.

Narrator Stan Kenton did more than simply introduce the artists. He pointed out the particular contributions of each to jazz, and by the end of the second night, he had traced the evolution of jazz from its New Orleans-Dixieland beginnings to the contemporary explorations of Gerry Mulligan and Lennie Tristano.

## Audience Listens

And on both nights, the huge audience listened. Though there were a few of the "Go! Go! Go!" adolescents, the consensus among musicians and long-time jazz observers is that this was the most mature and intelligently attentive audience ever attracted to a major jazz presentation.

Nevertheless, it was also an enthusiastic audience, one that appreciated the fact that almost all the musicians were performing at

their highest potential level. To this listener, the climax of the concert was the singing of Billie Holiday toward the close of Sunday evening. It was the most relaxed and subtly compelling Lady Day performance in many years.

Other key points were the contributions of Ella Fitzgerald and the Oscar Peterson trio on Saturday night and a remarkable set on Sunday with Ruby Braff, Gerry Mulligan, Bill Harris, Teddy Wilson Jo Jones, and Milt Hinton.

## Return With Billie

The last three returned to accompany Billie thereby reuniting Billie with Wilson, the man who was music director on many of her memorable recording sessions. Also on the Holiday set were Buck Clayton, Mulligan, and Lester Young, who eased in at the end of the first number.

More than 7,000 flowed onto the grounds Saturday night, surpassing the expectations of the promoters who had provided for 5,500 seats. As a result, a ring of standees kept expanding around the court. Eddie Condon headed an effective Dixieland introductory set with Ralph Sutton, Cliff Lee-mans, Jack Lesberg, Wild Bill Davison, Peanuts Hucko, and a particularly forceful Lou McGarity.

Soon added were Bobby Hackett, Vic Dickenson, Buzzy Drootin, Hinton, and a vital Pee Wee Russell who played as if he had just turned 20.

Lee Wiley, looking like a member of the 400 in a strikingly tasteful gown, sang with husky intimacy that nonetheless projected all the way to the summer theater at the far end of the casino where another woman with a voice of her own, Tallulah Bankhead, was performing that night.

The first half of the Saturday concert ended with a Condon-conducted jam session.

## Spurn Intermission

Spurning an intermission because of the size of the crowd and the large amount of music still to come, the Saturday presentation continued with Milt Jackson's quartet (Horace Silver, Kenny Clarke, and Percy Heath) as the evening's representative of a young group deserving wider recognition.

Dizzy Gillespie's unit was followed by the Lee Konitz quartet, the Peterson trio, and Mulligan's quartet. Then came Ella Fitzgerald to exceed even the ovation previously given Peterson. After saying backstage, "with all these musicians here, I'm real nervous," Ella broke it up. She was backed by John Lewis, Jimmy Woode, and Shadow Wilson.

The final Saturday night jam session presented what was quite likely the most imaginatively assorted lineup in jazz concert history. With Eddie Condon conducting, Kenton, Hinton, and Jones made up the rhythm section. The anthology-like front line comprised Gillespie, Davison, Hackett, Konitz, Russell, Mulligan, Jackson, and Dickenson.

## Most Abandoned

The most abandoned members of the jam session were Gillespie and a drivingly uncool Mulligan. Both were instrumental in continuing the session after what seemed an initial ending. During the beginning stages of the session, Dizzy, with camera slung around his neck, was blandly taking pictures of the other participants when not blowing himself. The concert ended at 12:55 a.m. in a blaze of riffs.

On Sunday at 4 p.m., the Casino was taken over by a brisk panel discussion on "the place of jazz in American culture." Participating were composer-teacher Henry Cowell (Columbia university); anthro-

## Shine On

Newport, R. I.—Many unusual things have happened at many unusual jazz concerts, but a new touch was added during the first part of Saturday night's program at the festival here.

For the first time, a master of ceremonies (Eddie Condon, in this case) asked the audience to turn around and "look at that moon." The thousands obeyed and saw hanging over the Casino an opulently full moon. The moon's beauty duly acknowledged by all, the concert went on.

Ella Fitzgerald's encore later that evening was *How High the Moon*.

pologist-musician Alan P. Meriam (Northwestern university); Marshall Stearns, executive director of the Institute of Jazz Studies and teacher (Hunter college), and Prof. Willis Laurence James, teacher and folklorist (Spelman college, Atlanta, Ga.)

The moderator was the Rev. Norman O'Connor of Boston university. The discussion was controversially illuminating in parts and often humorously engaging. The most memorable contribution was James' graphic illustrations of southern field calls and hollers and his comments about their perpetuation in jazz voicing.

## Stearns' Summation

Then there was Stearns' summation to the effect that a number of psychologists and psychiatrists have agreed that "jazz is a tremendous force leading from rigidity to mobility. It may be a groove, but you can hop in or out of it."

Despite threatening weather, 6,000 gathered Sunday evening in the open air Casino. Music began at 8:35 p.m., and the rain stopped except for brief drizzles the rest of the evening.

The second night's concert opened with a tribute to Count Basie provided by Peterson, Ray Brown, Jones, Clayton, Young, Dickenson, and Herb Ellis. Then followed the Peterson trio (with Johnny Smith), Gillespie's quintet, and Shearing unit.

Gil Melle was the "new" group for Sunday night, and his quartet was succeeded by a Teddy Wilson set on which Teddy was joined by Jones, Hinton, Mulligan, Braff, and Harris. On this set, as on the previous evening's jam session, Mulligan blew with much more freedom and communicative power than in his own quartet arrangements.

## Tristano Absorbing

A consistently absorbing Tristano group included Billy Bauer, Konitz, Warne Marsh, Peter Ind, and Jeff Morton. Then came the aforementioned Holiday set after which the concert and the festival ended spectacularly at 12:35 a.m. with the Gene Krupa trio.

Producer George Wein revealed when the success of this initial venture has assured that "this is just the beginning."

"These two nights were only part of my dream," he added. "Now that we've proved this can be done, we can go on to do what we want to. And that includes a summer center of jazz studies here in Newport. In time, I hope that the center will be the most important aspect of the whole undertaking and that the concerts, though they will occur, will be secondary to the school. We want to build something permanently for jazz with these festivals."

"Next year's festival will, I hope, include many of the major artists who couldn't appear this year because of previous commitments—Louis Armstrong, Duke Ellington, Count Basie, Art Tatum, and Sarah Vaughan, among others. But one thing is sure—we'll be back next year and for many years to come."

## Tickets From All Over

Ticket applications this year were received from 30 states, Canada, and England. Press coverage was unprecedented for a jazz program. Representatives of *Life*, *Look*, *The New Yorker*, *Time*, *Newsweek*, *Seventeen*, *Esquire*, and (Turn to Page 21)

## Radio & TV

# In 'Music' DJs Still (D)rule Air Waves

By JACK MABLEY

The television set, through which this column is supposed to view the wonderful world of television, shuddered, gasped, and died about a year ago when we left the field of television reviewing.

Resurrected for this *Down Beat* assignment, it was hauled away to a service shop for some new tubes, wires, knobs, and a pep talk. It's going to be facing Liberace again pretty soon.

Meanwhile, we turned the radio button back to AM and listened. They're still playing the same thing. The disc jockeys have the air. It's still Kitty Kallen all the way, with the Crew Cuts and the Gaylords breathing hard behind her.

The radio networks are so close to complete surrender to television that they are a negligible factor. News, sports, soap operas, and Arthur Godfrey are the mainstays of the nets. Godfrey still uses live musicians and some singers with an amazing range of capabilities, or lack of same. That will be treated in a separate essay.

We were aroused from a stupor in a hammock a few Saturdays back by some good sounding music coming from CBS. It was called *Saturday Afternoon at the Chase*, the Chase being a hotel in St. Louis. The term Dixieland has been abused, but the Chase musicians played some popular Dixieland with overtones of Freddy (Schnickelfritz) Fisher. It was live and fairly interesting. It is cited as an exception to the general run of mediocrity that slops out of the loudspeaker.

The remainder of the air was taken up by the usual run of disc jockeys. Some of them are operating on networks, but they talk as much that music is almost an incidental. Robert Q. Lewis has taken to insipid catering to teenagers, apparently under the assumption that the juveniles who make up the nation's fan clubs are representative of every citizen under the age of 21. It ain't so.

Local disc jockeys are the big men in radio. Most of them program by the record charts. Some stations have adopted a daring innovation and have asked their listeners to write in their personal Top Ten. There were some uneasy ulcers along radio row until the mail started arriving, and *The Man Upstairs* and *If You Love Me and Little Things Mean a Lot* were right up there.

The slavish devotion of the stations to the record charts is probably the greatest blight in broadcasting. Most of the disc jockeys will readily acknowledge that mass taste in records never has been more abominable.

The rise of garbage has coincided exactly with the rise in influence of the disc jockeys. It's a sort of inbreeding of musical tastes.

We listened the other night to one of the richest disc jockeys in the nation—a man who seldom deserts the Top Ten. We were moved by curiosity concerning his words—did they ever say anything?

There was always an abundance of words. But whenever he finally got through with them, we wondered what he had said. That's as good an activity as any while you're listening to *Sh-Boom*.

A typical introduction ran along this line: "The next platter is currently number . . . on the big 10. Kitty Valli has made what I think is the standout disc of her brilliant career. She's backed by the fine voices of the Ivan Stupor singers, whose beat I think insures that eventually this record will rack up at least 750,000 sales."

"I had Kitty on the show a couple weeks ago, and she said she thinks in this number she has one of the best things of her career. The arrangement was made by Max Munch, the a&r man at Sticky records and one of the best in the business. Max also did the arrangement for the Ivan Stupor singers. A & R means artist and repertoire—the man who picks the artists and songs to be recorded."

"I think Ivan and Max and Kitty have a big hit on their hands. Here it is, the record I predict will be No. 1—*Three Wanderers in the Moonlight*."

Some of these fellows aren't as stupid as they sound. But not many.

## Three Color Shows Sold

New York—NBC-TV's three series of color "spectaculars" have been sold out to sponsors two months before the first 90-minute extravaganza goes on the air.

The Sunday night productions will be handled by Max Liebman, who did *Your Show of Shows* for five years. Betty Hutton makes her TV debut as star of the Sept. 12 show.

In addition to the Sunday night spectaculars, NBC-TV will present a series of 13 color shows on Saturday nights, produced by Liebman, and another series of 13 on Monday nights, produced by Leland Hayward.

## Helen Traubel Signs CBS-TV Video Pact

New York—Helen Traubel, former Metropolitan Opera soprano, has been signed to a contract assuring CBS-TV the exclusive right to her television appearances next season. The concert and recording star recently has starred as a night club entertainer.

Miss Traubel will make the first of her appearances on television as a guest on the hour-long *Red Skelton* review Aug. 25.

## 3 New Awards Set For Young Artists

New York—The National Federation of Music Clubs has announced three new awards for its 21st biennial young artists auditions, to be held next spring.

In conjunction with Inter-Allied Artist Corp., one award is open to an American-born lyric tenor between the ages of 23 and 28. The winner receives a recording contract and concert, plus opera and radio appearances in Europe.

Other awards include solo appearances with Arthur Fiedler and the Boston Pops orchestra and with Thor Johnson and the Cincinnati Symphony orchestra.

As in previous years, cash prizes of \$1,000 will be given winners in the divisions of piano, voice, violin, and chamber music with the option of a Town Hall debut recital. Full details may be obtained from the National Federation of Music Clubs, 445 West 23rd St., New York City.

## Jovien Opens Agency

Hollywood—Hal Jovien, onetime *Down Beat* staffer (Chicago) who has been with MCA for the past two years as radio & TV representative, has resigned and opened his own talent agency here.



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# Ferrer Waxes For Kids, Hopes To Do N.Y. Musical With Rosie

By Nat Hentoff

New York—"My wife's got me into the recording business," grinned Jose Ferrer. He had just finished rehearsing the involved lyrics of a kiddie song that he and his wife, Rosemary Clooney, were to record that afternoon. Ferrer shook his head in apparent wonderment at the ingenuity of lyricists for children.

The inexhaustibly diverse talents of Ferrer himself long have been the object of show business wonder. At times it has seemed as if actor-producer-writer-director Ferrer has been operating a Broadway cartel. One season there were four plays on Broadway which Ferrer either had produced, directed or was starring in.

Ferrer's invasion of the film world is becoming equally thorough. He climaxed a series of impressive roles with a startlingly effective portrayal of Toulouse-Lautrec in *Moulin Rouge*. He has since gone on to *The Caine Mutiny* and has just finished the leading role in *Deep in My Heart*, a biography of Sigmund Romberg.

## Stars In 'Shrike'

Ferrer's next starrer will be *The Shrike* for Universal, a film that also will be his first Hollywood directing assignment.

In between lives, Ferrer already has recorded two successful duets with his wife—for the adult market. The first was a two-sided alternate monologue on the mixed virtues of *Man and Woman*. The second is a reflective jungle ode by Ogden Nash: *A Bunch of Bananas (The Heming Way)* with Ay, Ay, Ay on the other side.

*Deep in My Heart*, furthermore, marked Ferrer's first film musical, and in it he sings several numbers, one with Rosemary, who appeared briefly as a guest artist. The Ferrers eventually also hope to do a Broadway musical together, though it's not likely to happen soon because of the family's picture commitments.

While Ferrer works on *The*

## Best High School Dance Ork Sought

New York—A recent meeting between Sammy Kaye and the New York headquarters of Wurlitzer Music resulted in plans for a contest to select the best high school dance orchestra in the United States. Eliminations will be held first on a local, and then on a state basis. Kick-off date for initial city eliminations will be Oct. 1.

Additional plans call for semi-final winners to be selected on a north, south, east, and west basis, with the finals to be held at Carnegie Hall in December. Top prize will be college scholarships. Judges for the final elimination at Carnegie Hall will be selected from the top music critics in the United States.

Wurlitzer Music branches in cities covering the United States will sponsor local contests and work closely with newspapers and Boards of Education. Plans are under way to make the contest an annual event.

## Torme, Gastel Dissolve Pact

Hollywood—Mel Torme and Carlos Gastel, his manager for the past several years, came to a parting as of July 19. Details or reasons were not revealed. Announcement was made in the form of a brisk wire to trade and music news writers signed by Gastel and the singer. It read:

"... We feel that it is mutually advantageous ... to terminate our management arrangement."

Torme has been appearing in night clubs in this territory. He was due to open in San Francisco in early August.



The Ferrers—Rosemary and Jose.

*Shrike*, Rosemary has completed *White Christmas*, in which she co-stars with Bing Crosby, Danny Kaye and Vera-Ellen.

## Wants Another Musical

"I do keep thinking of doing another musical picture," says Ferrer, "and especially a musical on Broadway. And I certainly hope my wife will be in it. She can bring them in, and then they'd have to look to me."

"I don't have a book for a Broadway show yet, but I am negotiating again for a George M. Cohan property—10 songs of his that have never been published. He left a kind of skeleton structure for a book, but we need a writer to work it into a show. It's hard to find one."

"The writers are reluctant because they feel that if the show is a hit, Cohan will get the credit, and if it isn't they'll get the blame. But maybe in the next year or two we can get going on it."

Ferrer's increasing interest in music affairs is a logical development in view of the fact—now generally known—that Ferrer is a musician of considerable ability. "The piano is the only instrument I play at all well," Ferrer says. "I was known to play sax and clarinet in college, but I was never any good at it. I know the principles of several other instruments—like I know a few chords on the guitar, but I'm no professional on them."

## Singing Lessons

"As for singing lessons, I've been taking them ever since I appeared in *Brother Rat* on Broadway. As an actor, I had to use my voice so much that taking singing lessons was life insurance for me on the stage. Now that I'm doing recordings and have worked in *Deep in My Heart*, I'm getting serious about it."

"I have sung in public several times before. There was a concert in Washington. (For a full account of this impressively informal recital, see *Down Beat*, June 18, 1952.) Before that, I played in *No, No, Nanette* with the St. Louis Municipal Opera company in 1942, and it was in that same year, I think, that I replaced Danny Kaye in *Let's Face It*."

Ferrer's interest in music extends from direct participation to a wide-ranged listener's appreciation of classical music and jazz. "As far as jazz is concerned," says Ferrer, "I keep up with it so far as I can, but the output of modern jazz these days is so staggering, I don't know where to begin. By the time I begin to get to a record, people are already familiar with it."

## Dreams Of Past

"Also, I guess, I live in part in my dreams of the past—the golden era of Bix Beiderbecke," Ferrer smiled. "There are a lot of the ones still going that I like. Tatum, of course. And I'm crazy about the way Joe Bushkin plays. It's kind of a society jazz, but it moves me."

"I talked to Bushkin yesterday,

by the way. He's at Tanglewood, studying harmony and counterpoint with composers like Lukas Foss and Aaron Copland. You know, he had to have a string quartet ready by Monday. And he's also working on a sonata for clarinet and piano."

"I still like Louis Armstrong very much. This past July 4, I hunted high and low for him. I called up Pearl Bailey to find out where he was, but I couldn't find him. The reason is the Fourth is his birthday, and every year I send him a birthday telegram. I used to do it even before I knew him."

"I remember the first place I heard him ... at Princeton. Why do I like Louis? The thing I look for in any art is emotion, and I get it from him. That's the simplest way of putting it. From Louis I get the message direct."

## 'Don't Stay Long'

"The cool guys? They don't stay long enough so I can get familiar with their work. They're cool today and gone tomorrow. It's certainly a fast changing field. I did have a song of mine recorded by Pete Rugolo, and I suppose that's cool."

Of his songwriting avocation, Ferrer said, "Well, you see, I started playing piano when I was 5 years old. So writing to me is a matter of sitting down and working something out on the piano, nothing formal. If I get a theme or someone else gives me a lyric I like or an idea for a lyric, I develop it. I never write though unless I feel a necessity for it. Like some songs I've written recently because Rosie needed a song. I never sit down and say I should write some songs for myself."

"Nobody knows my songs because they haven't been released yet. Two of them, ballads, were recorded by Rosie. One of them is also being used as a theme song in a United Artists picture with Ginger Rogers. I wrote the song originally for a show I produced in California that I've abandoned since."

## Beginning To Write

"I'm really just beginning to write songs with any frequency. And I also hope to do more singing whenever I can do it logically and gracefully without being ridiculous about it."

"I don't consider myself a pro on piano, and I think professionals should be allowed to play by themselves without interference. I don't want to be the guy with a funny hat at a convention who insists on sitting in at the drums. As a matter of fact, the more imbued with party spirit I get, the shyer I get. It's one of my few blessings."

A couple of days after the interview, Ferrer's office called. Ferrer had forgotten to include Erroll Garner in the list of pianists he liked, and he wanted to make sure that Erroll was named. Another Ferrer blessing, as has been indicated in other fields, is thoroughness.

## Strictly Ad Lib

### NEW YORK

ON STAGE: Much-in-demand Harry Belafonte may yet appear in *House of Flowers* this fall. Pearl Bailey and Josephine Premice are already set ... Carol Haney, star of *The Pajama Game*, will co-star with Howard Keel in MGM's *Robin Hood* musical. Shooting begins in the fall ... Lehman Engel who conducted the *Wonderful Town* orchestra, will do the same for Fanny, Ezio Pinza is the star ...

ENTERTAINMENT-IN-THE-ROUND: The Dorsey Brothers are playing Frank Bailey's *Meadowbrook* every Saturday night until Aug. 28 ... Harry Richman is planning a Broadway comeback ... Danny Kaye will make a documentary film out of the footage shot during his Far East tour on behalf of the United Nations International Children's Emergency Fund ... The Three Riffs are at the Bon Soir ... Pat Reed has been singing at the Chantilly in the Village, while Joan Shaw has been working at Snookies ... King Mozzian finished two weeks at Asbury Park Aug. 14. Four Lads were opposite him the first week. Betty Madigan and Charlie Applewhite shared the bill the second week ... Ruth Brown goes into Peps in Philadelphia Aug. 23.

JAZZ: Ralph Burns is playing at Bricktop's in Rome ... Louis Armstrong at Basin Street, with Charlie Ventura and Mary Ann McCall opposite him the first week, and the Lee Konitz quartet booked for the last three ... Cozy Cole has joined Jerry Jerome's orchestra for the two-hour Bob Kennedy show on WPIX-TV. Cozy is also the co-leader with Red Allen of one of the Metropole bands and teaches all day at the Krupa-Cole studios ... The alternate main band at the Metropole is now co-headed by Bud Freeman and Big Chief Moore ... Watch for RCA Victor to start pushing jazz singles as well as albums ... Fullest bibliography of jazz ever compiled will be published this fall by the American Folklore Society. Man who did all the work is Alan P. Meriam, anthropologist and jazz aficionado of Northwestern university ... Soma Records reports that their Doc Evans at Carleton College LP has been repressed and that more sides have been added.

RECORDS, RADIO, AND TV: Victor's *Aria's Sung and Acted* is doing so well that George Marek is planning a sequel. Set so far are Joan Fontaine for *Tosca* and Geraldine Brooks for *La Boheme* ... Betty Clooney and Johnny Desmond have been added to the cast of the Jack Paar CBS-TV series on Saturday evenings ... Sammy Kaye's "So You Want to Lead a Band" is back on ABC-TV on Thursday nights ... Gene Autry will be on at a new time this fall on CBS-TV. Starting September 25, Gene will be seen Saturdays from 7 to 7:30 p.m.

### HOLLYWOOD

THE JAZZ BEAT: Georgie Auld into the Royal Room, replacing Art Tatum, as spot for first time in its history opened its floor to dancers ... Vido Musso opened his own niter, Club Sorrento (formerly the Zambango), and broke out with quite a band—Chico Alvarez, trumpet; Milt Bernhart, trombone; Gil Barrios, piano; Don Bagley, bass, and Jackie Mills, drums. Dana Leslie and Gordon Polk sharing vocals. Yep, dancing here, too ... Buddy DeFranco an August headliner at Oasis, following sock run here by Dinah Washington, who now carries a swinging six-piece rhythm & blues combo ... And r&b is busting out bigger than ever ... Gene Norman's Second Annual r&b bash at 6,700-seat Shrine Auditorium, headlined by the Chords, turned away 2,000 and package is touring coast cities this typing ... Al Donahue added r&b shows to his Santa Monica ballroom setup, including Sunday sessions at 3-7 p.m. Biggest crowd since Les Brown and Donahue bands shared a Saturday night stand there ... Irving Granz had Duke Ellington, plus Dave Brubeck and Chet Baker combos, programmed for his second *Jazz a la Cart* concert (Embassy Auditorium, July 28) and planned playing package in San Diego and other So. Calif. cities, with Shorty Rogers band subbing for Duke, who was due for a "Sunset Strip" stand with two weeks at Crescendo starting Aug. 13 ... Lineup at Bob Marcus' second concert intine at Hollywood's Ivar Theater (July 25): Red Norvo Trio, with Farlow; Joe Venuti, George Van Eps, Artie Schutt-Bob Laine piano duo, Eddie Druzinsky (Sauter-Finegan harpist), and pianist-singer Kitty White.

DOTTED NOTES: Gloria DeHaven headlines at Mocambo (Aug. 24) following current Billy Daniels-Benny Payne stand ... Singer Ray Noval, upbeating on Latin rhythm boom, now heading ork at Deauville, Santa Monica Beach club ... Singer Johnny Holiday latest addition to Pacific Jazz roster; makes PJ debut backed by strings under arranger-conductor Russ Garcia (who handled Buddy DeFranco's Clef dates) ... Pearl Bailey the late-August headliner at Ciro's ... Jazz pundit Nesuhi Ertegun has left the Contemporary-Good Time Jazz combine. Will "take a rest," announce plans later.

### CHICAGO

LES BROWN'S one-weeker at the Blue Note begins on Aug. 18, with Dave Pell, Don Fagerquist, Ronnie Lang, and the entire company in tow. Then comes Count Basie and his light cavalry brigade for two weeks on the 18th ... Bandleader and recording director Lew Douglas up and around again after getting hurt in an auto crash ... Burl Ives headlines at the Black Orchid through most of August.

Jackie Cain and Roy Kral and the Eddie South trio seem comfortably settled at the Streamliner for a long stay ... Dave Garraway's and Columbia Records' Jill Corey took Eileen Parker's singing spot on the *Breakfast Club* and will remain while Eileen vacations ... Chicago theater stage show is sporting the comic antics of Gene Sheldon and the vocal gymnastics of the Crew Cuts right now.

Art Mooney will displace Paul Neighbors' ork at the Aragon on Sept. 14. But Gay Claridge stays at the Martinique all summer and Freddy Martin shutters the Edgewater Beach's Beachwalk with a five-weeker that begins Aug. 13. Frankie Masters is back at the Boulevard Room of the Hilton after the room reopened following redecoration ... Buddy Morrow picked up a new band vocalist here—Dorothy Kaye ... Wardell Gray has been held over at the Beehive, along with saxist Ira Sullivan and house rhythm section drummer, Bert Dale. Latter recently came here from Sweden and has proved highly popular, both with customers and the musicians who work with him.

Ralph Marterie's band instrument truck was almost totally demolished in an accident just outside of Peoria, Ill., last month. But its driver, bandboy Eugene Swanson, escaped uninjured, and just a couple of the horns were mangled ... Singer Carmen MacRae is the current name at the Cloister Room of the Maryland hotel, along with Lurlean Hunter and pianist Warren Myers, who came here with the Me and Juliet show ... Ralph Sharon is entrenched for the summer behind the keyboard at the Dearborn House ... The Brass Rail reopened. Ozzie Osburn's trio is onstand.

SAN FRANCISCO—Mort Sahl, night club comic and big jazz fan, took over the early ayeam Don Sherwood show on KFSO ... Jerry Doggins into the Downbeat with a quartet featuring Mickey Walsh on piano ... Freddie Higginson out of the Bob Scooby band and

off to Reno for a job. Earl Watkins, late of the Vernon Alley quartet, replaced him.

Peggy King, Don Cornell, and Tony Travis in town plugging their discs ... Gogi Grant at the Fairmont, with Sophie Tucker, Billy (Turn to Page 21)



## Caught In The Act

Norman Brooks, Georgie Kaye, Louis Dancers;  
Chez Paree, Chicago

Not too many months ago, a young man out of Canada featuring a Jolson sound caused a stir in the record business when his first sides came out. As a result, Norman Brooks became an overnight cafe attraction and was put in the No. 1 spot on the shows.

Last month, Brooks was brought in to headline the Chez Paree, and while he displayed a strong voice, once again the old story of lack of experience was quite obvious, and it is only natural to speculate on how long the top spots will gamble with an attraction which still must sell itself to the in-person customers.

Brooks does little talking, gets right into his routine, which is a hodgepodge of old Jolson favorites, a few pop tunes and even an oldie which is generally associated with Harry Richman. While his voice is good, it still lacks the feeling which was Jolie's trade mark, and without that change of pace, and the visual selling gimmicks, the routine becomes rather monotonous.

And it is these faults, due in the main to an apparent lack of experience, which will hamper Brooks in his future bookings, for it is doubtful that the Chez again would gamble with him unless he can polish up his presentation considerably and add to it some more hit discs.

Georgie Kaye, who held down the comic spot on the bill, is just the opposite of his associate. Kaye is an experienced cafe worker, and while much of his material is old, it still is well received. His discourse on mental problems is about as funny a piece of stage business as you will hear, and the only suggestion we would make is that Georgie slow down a bit so that his rapid-fire material gets across in its entirety.

The Louis dancers, two dolls and a guy, had one number in the show, and it served as an adequate bill opener. Brian Farnon again fronted the Chez band for the show, spelled by Rodriguez' Latin-American combo for dancing.

## Music Trust Fund Aims At Increase In Classics

By HANNAH ALTBUSH

New York—The director of the Music Performance Trust fund is besieged constantly by devotees of symphonic and chamber music to increase the fund's contribution to symphonic performances. Samuel R. Rosenbaum, the fund's trustee, explains the 20 per cent allocation for this type of music by saying an increase in this field can come only gradually and in step with the general raising of public appreciation of symphonic works.

About \$150,000 monthly now is spent from the fund—which is built up through recording royalties paid into it by record manufacturers—for live music entertainment of all kinds, from symphonic to popular and dance music.

Performances by musicians paid from the fund are made at a variety of locations—youth dances, veterans hospitals, concert and symphony stages, and armed forces camps.

### Impressive Record

Even though the demands on the fund's talent, time, and funds are many, its record on classical performances is quite impressive. In a typical half-year period, the fund presented more than 300 performances of symphonic or chamber music all over the United States and Canada, employing 5,750 musicians at a cost of \$99,000.

Approximately half these programs were given in high schools, grammar schools, or colleges. Possibly a quarter of them were given as performances to augment or support the efforts of many struggling civic symphonies.

About another quarter comprised chamber music series stimulated or assisted by the fund and presented in art galleries, museums, or libraries. A small number of full-dress free symphony concerts were given in New York City.

### Recitals An Example

An example of these performances is the series of Sunday afternoon chamber music recitals in one of the galleries of the Los Angeles County Art museum, given under joint sponsorship of the county and museum authorities. The fund pays for 26 recitals, the county for 26, and the museum contributes the printed programs, the concert hall facilities and the publicity. The recitals are attended by audiences of 500 to 800 and are broadcast on a local station.

Another outstanding project for which the fund supplies the musicians is the David Broekman's Cooper Union series of six concerts annually in New York—a series devoted to contemporary music.

The fund helps education by paying for performances in schools or colleges, usually in co-operation with the music educators in the institutions.

To stimulate interest in the study of musical instruments, there's a student award plan in Pennsylvania. This plan was worked out jointly by the Pennsylvania Music Educators association and Rosenbaum. The trustee sets aside about \$10,000 semiannually as incentive to students in their efforts to win a certificate of merit for effort and proficiency. The certificate is presented when the student plays at a school event and is supplemented by \$10 from the trust fund.

### Many Band Concerts

Among its civic activities, the fund has supplied many band concerts for the public, especially in the summer. In Rosenbaum's opinion, these concerts are far more appropriate for outdoor listening than string music of any kind and afford an opportunity for present-

## Shearing Ambition: Pen A Fugue That Swings

New York—"I have a big ambition," George Shearing said, "to write some fugues which would be legitimate in the concert sense but which would also swing. I can improvise contrapuntally now, but in doing that, I disobey a certain number of the rules—as does anyone improvising fugues except perhaps for a few classical organists."

"I want to discipline myself by learning the rules so thoroughly that my fugues would be legitimate in construction. That's one of several reasons I'm doing a lot of studying this summer since I'm able to live at home during our long engagement at the Embers."

"I'm using a fine book, written some years ago by Stuart McPherson, a teacher in England. It's called *Melody and Harmony*, and is an accepted treatise on theory."

### Don Shirley Cited

"I do know one pianist I think is very capable of improvising a fugue. That would be Don Shirley, who's been working out of Chicago for some years, recently played Basin Street in New York and is now opposite us at the Embers. He works with a bass player."

"As an example of his skill, he has one thing going now—a two-part Bach invention on which the bass player plays the part given to the left hand. Don has added a third part for his own left hand. All hands, therefore, play independent parts."

"But getting back to my idea about writing a fugue that will swing, I think that if Johann Sebastian Bach were alive today, he'd be one of our greatest musicians. Take his melodies, for one thing. The way they move scalewise—it's the way jazz musicians from

ing programs of high cultural value, as well as programs of music that is primarily light and gay. The fund also is called on to assist many communities with free music to celebrate various holidays.

The primary purpose of the combined activities of the Music Performance Trust fund, according to Rosenbaum, is "to help increase educational and cultural programs in schools and communities and to increase the audiences for live music."

Rosenbaum plans to continue the various public services that the fund is providing and feels that the fund, in a quiet way, is fulfilling this purpose.

(Second of two articles.)



George Shearing

the bop school improvise. And he certainly wrote the most tremendous bass parts. Bach was very fundamental in his bass writing. And there are other ways in which his usage paralleled those of jazz today.

### Charleston Beats

"Although you can't say Bach's writing swings, the music of one of his sons, Karl Philipp Emanuel Bach, does in part. Do you know that there are Charleston beats to be found in the younger Bach's work? Bud Powell pointed them out to me one night."

"You remember the way Miles and Bird used to play two separate melodies simultaneously? Can you imagine how it would sound if those were written out in true contrapuntal writing, obeying all the rules of at least free, if not strict, counterpoint. And yet it could retain the jazz phrasing and the jazz choice of notes so far as possible. A good example some years ago was Alec Templeton's *Bach Goes to Town*. It obeys quite a number of the rules—if not all

## 3 Condonites Go To Frisco

New York—While Ed Hall, Ralph Sutton, and Walter Page journey to the Hangover in San Francisco, they've been replaced at Eddie Condon's by Pee Wee Russell, Teddy Roy, and Al Hall.

Regular personnel of the Condon band remains Wild Bill Davidson, Cutty Cutshall, Gene Schroeder, Cliff Leeman, and Condon. The traveling regulars are expected back in about four weeks. Roy, like Sutton, plays solo piano; Schroeder plays with the band.

Nick's, meanwhile, is back in the hands of Phil Napoleon's band. Pee Wee Erwin's crew substituted for them during Phil's vacation.

## Victor Gets Album Rights To 2 Shows

New York—Victor apparently is convinced of the sales potential of original-cast albums of Broadway shows. The company now has the album rights to Cole Porter's *Silk Stockings* which opens in Philadelphia Oct. 22. Starring are Don Ameche and Hildegard Neff.

Victor also has acquired album rights to *Fanny*, co-starring Elio Pinza, Walter Slezak, and Florence Henderson. That show is scheduled for fall production.

of them—and it swings, too.

"It is true that if something is preconstructed and thought out, you'll be more inhibited playing it than something you don't think about. And if you are more inhibited, you won't swing quite as musically and with as much abandon as, let's say, Erroll Garner, the best swinger of all the pianists. But these preconstructed things—like a fugue with jazz feeling—can swing. And I hope that this will be one of the directions jazz is evolving into."

"Anyway, wherever jazz eventually goes," Shearing concluded, "I hate to see anything previous being put down because it isn't following the trend."

"I've actually heard people say, for instance, that Tatum is corny. This to me is one of the greatest examples of somebody being funny without knowing it. It's like saying that now, since we've heard Hindemith, we've got to put Beethoven down as being corny."

## Gretsch Spotlight

Triple-Threat guitarist Mary Osborne loves that fast-playing "Miracle Neck." (Loves that Gretsch tone, too!)



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## The Hollywood Beat

# Jazz Waxers Prominent In L. A. Musical Picture

By HAL HOLLY

Hollywood—A rundown on jazz record companies located in this immediate locality reveals not only a remarkable expansion in the past few years; it also shows the Los Angeles-Hollywood firms can be credited with many important contributions to the jazz scene.

One of the earliest, and most interesting, goes all the way back to the year 1922, when Andrae Nordskog set up the first recording studios in this area and turned out what experts (not this writer) say were the first recorded examples of authentic New Orleans jazz. These were by the Kid Ory band of the period, but were billed under the name of the Spikes Brothers. If you are familiar with them under the Sunshine label, you'll be interested to know they were originally issued on the Nordskog label. The Spikes Brothers, who

operated a music shop here, had their own Sunshine labels printed up and pasted them over the Nordskog label.

### 20 Years Pass

But it was almost 20 years before another jazz company appeared here, and this one, too, made history. It was Jazz Man, formed in 1941 by Lester Koenig and Dave Stuart to revive a musical form that had become almost extinct (some wish it had) by issuing the first records by the Yerba Buena Jazz Band (Lu Watters, et al) of San Francisco. It was these records that, for better or worse, tipped off the "Great Dixie Revival" of a few years back. But Jazz Man is nevertheless one of the important documentary jazz labels now in existence. The present owner is Albert Van Court, L. A. businessman who, like others, got into the record business because he liked jazz.

Lester Koenig, at that time as-

## Grove To Launch New Dance Band

Hollywood—For the first time in many years, the Coconut Grove will be the scene for the debut of a new dance band. Rex Koury, music director of KABC (American Broadcasting Co.'s Hollywood outlet), will unveil a new 15-piece orchestra there Aug. 25 featuring Koury himself at electric organ and also on an electric accordion of his own design, which he has been using with his KABC staff orchestra here.

Opening of the new Koury band will coincide with opening of Harry Belafonte for a return date as headliner of the new show at the Grove.

sociated with Paramount Studios and interested in jazz only as a hobby, next came up with his Good Time Jazz label, getting off to a big start with that phenomenal (in several ways) organization, the Firehouse Five Plus Two. To this day, Koenig has never admitted that the FHFPT, whose records are still selling to high heaven though the unit has disbanded, was not to be accepted as of important musical stature. And whether or not, Good Times Jazz has added a list of names to its catalog that for serious aficionados of their respective idioms are highly important. They include Turk Murphy, Armand Hug, Burt Bales, Paul Lingle, Bob Scobey, Clancy Hayes, blues singer Clair Austin, and the only available records by

## Filmland Up Beat

DOWN BEAT



Hollywood—Two famous figures of the past met and heard their stories dramatized recently on Ralph Edwards' *This Is Your Life* TV show. They were W. C. Handy, and Gilda Grey, who, in the '20s shook herself into fame with her then-notorious "shimmy" dance. They are seen above with Edwards.

### WFL presents—

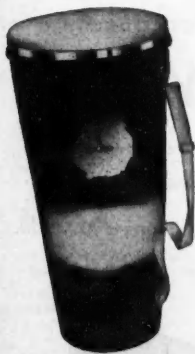
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Hollywood—When Margaret Whiting (right), makes her screen debut shortly, she will be teamed with her "little sister" Barbara, a veteran movie actress who has been appearing in pictures since she was a child. The film, to be released next month, is *Fresh from Paris*, much of which was filmed in Hollywood's Moulin Rouge theater-restaurant.

# Perfect!

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the late Benny Strickler.

Then in 1951, Koenig launched his Contemporary label, first devoted exclusively to exponents of "modern classical" music, and now carrying names important in the "modern jazz" field—Shelly Manne, Barney Kessel, Howard Rumsey's Lighthouse All-Stars, all with recording units containing top individual performers. Koenig says his purpose with the new Contemporary label is, and we quote: "To produce outstanding examples of music representative of the new 'Hollywood Jazz' school, and to show that there is no sharp line between 'modern classical' and 'modern jazz'."

### Mulligan-PJ Split

Biggest news in independent jazz label operation in Hollywood during the past couple of years was, of course, that made by Pacific Jazz with the help of Gerry Mulligan, or vice versa. Gossip has it that the baritone sax ace who invented his "new sound" in jazz by subtracting the piano became so carried away by his sudden success that he made impossible demands on the then struggling young company. Failing to receive them, he departed in a huff and signed with one of the majors (which were beginning to discover jazz again).

Pacific Jazz has forged steadily ahead with new star (*Down Beat*, 1953) Chet Baker, and others.

Right now much interest is focused on Hollywood's newest jazz label, Nocturne. Co-owner Harry Babasin (one of our top-bracket bass men here) has made the most of the controversy surrounding the existence, or nonexistence, of a "new Hollywood jazz school" by putting out a "Jazz in Hollywood" series with the Herbie Harper quintet, the Bud Shank quintet, Bob Gordon, and others. But by labeling their output as the "Jazz in Hollywood" series, Nocturne avoided committing itself to any direction, and will shortly come out with the first records by the much-discussed Earl Hines "New Sound" combo.

### 'Jump' Still Jumping

A label that should have been mentioned earlier in the chronological order is Jump, formed in 1944 by two Hollywood collectors, Clive Acker and Ed Kocher, mainly to catch up with the many famous jazz names who emigrated to Hollywood during the war years and into the profitable limbo of film, radio—and now—television studios. For collectors who came of age during the Goodman and pre-Goodman era, the roster of musicians heard on Jump records reads like a "Who's Who in Jazz"—Joe Venuti, Matty Matlock, Floyd O'Brien, Red Nichols, Chuck Ma-

## Hollywood Telenotes

Red Skelton launched new show on July 28 on CBS-TV net (Wednesdays, 8-9 p.m. PDT) with guest lineup that included Liberace and Mary Kaye trio. Dave Rose was signed as music director for 47-week series, which runs through Sept. 8 as summer replacement for Godfrey show, then shifts to its own Tuesday time slot on Sept. 28.

Lawrence Welks is preparing to telefilm his Aragon ballroom-KTLA shows in order that there will be no interruption in weekly shots when he takes off for some dates in midwest in September, one of which will be week at Mitchell, S. D., Corn Palace show at guarantee of \$30,000 plus 50-50 split on admissions.

Hollywood's station KTTV signed for exclusive release here of Frankie Laine-Connie Haines telefilm series, now shooting under music direction of Harry Zimmerman. Supporting talent includes Jud Conlon's Rhythmaires and Mitchell Boychoir. Korla Pandit, be-turbaned Hindu organist who was one of early music stars in TV here, signed with Snader Productions to do 52 half-hour telefilms.

key, Jack Teagarden, Eddie Miller, George Van Eps, Joe Yuki, Joe Rushton, Stan Wrightman, and—believe it or not—Billy May, to name only a few. Of all the jazz indies here, Jump is the only one still under the original owners after 10 years.

Albert Marx, whose Discovery label passed into eastern hands some years ago (after putting out the first Shearing quintet records) got back in the record business with another newly formed Los Angeles company, Trend. Trend has scored in the jazz field with the Dave Pell octet, with the first recordings (with his own unit) by jazz French hornist Johnny Graas, and Jerry Fielding's band. (If the Fielding band isn't your idea of jazz, please take it up with Jerry Fielding.)

Marx, in addition to his record company, is also busy in real estate, oil wells, and a construction company, but likes to make a buck or two with his recording ventures. It's reported that when he was notified that the Lancers, a vocal group he has under contract, had slipped over a top-seller in *Tree Top Tall*—and several others—he barked:

"Swell! Now we can afford to make some great jazz records."



# Here's Breakdown Of Critics' Poll Ballots

## Joachim Berendt

(German Jazz Critic and Author)  
Band—No choice . . . Combo—Modern Jazz Quartet.  
Trumpet—Dizzy Gillespie (Clifford Brown) . . . Trombone—Frank Rosolino (Albert Mangelsdorff) . . . Alto sax—Charlie Parker (Gigi Gryce) . . . Tenor sax—Lester Young (Warne Marsh) . . . Baritone sax—Gerry Mulligan (Lars Gullin) . . . Clarinet—Tony Scott (no choice) . . . Piano—Bud Powell (Horace Silver) . . . Bass—Charlie Mingus (Percy Heath) . . . Guitar—Tal Farlow (no choice) . . . Drums—Art Blakey (Stan Levey) . . . Vibes—Lionel Hampton (Teddy Charles) . . . Miscellaneous instrument—Frank Wess, flute.  
Male singer—No choice (no choice) . . . Female singer—Billie Holiday (Jackie Cain).

A European talking on jazz means "distance." But distance is not always an advantage in an art which is so very much living as jazz is. That jazz lives, to me, is the most important thing about it. No choice among big bands, since none of the best ones—Basie, Herman, Kenton—is as outstanding as Henderson, Lunceford, or Gillespie was in his day. "No choice" among male singers means Satchmo is only a "myth." Don't take Albert Mangelsdorff's unknown name among all these celebrities as a sign of German nationalism. Loving jazz means being sure against such things. But Albert seems to be the first one who plays a modern jazz trombone without "trumpeting" his instrument.

## Dan Burley

(Associate Editor, Jet)

Band—Count Basie-Duke Ellington . . . Combo—George Shearing.  
Trumpet—Dizzy Gillespie (Conte Candoli) . . . Trombone—Bill Harris (Benny Green) . . . Alto sax—Benny Carter (Lee Konitz) . . . Tenor sax—Stan Getz (Vito Price) . . . Baritone sax—Harry Carney, Charlie Ventura (Charlie Fowlkes) . . . Clarinet—Buster Bailey, Barney Bigard (John LaPorta) . . . Piano—Art Tatum (Dick Marx, Ivory Mitchell) . . . Bass—Chubby Jackson (Walter Page) . . . Guitar—Billy Bauer (Earl Backus) . . . Drums—Buddy Rich (Denzil Best, Red Saunders) . . . Vibes—Lionel Hampton (Milt Jackson) . . . Miscellaneous instrument—Cy Touff, bass trumpet.  
Male singer—Nat Cole, Frank Sinatra (Lonnie Satin) . . . Female singer—Ella Fitzgerald (Joni James, Betty Roche).

I like in particular the piano work of the new keyboard wizard, Ivory (Dwight D. Eisenhower) Mitchell, Lionel Hampton's latest discovery. I first heard him in 1950

on a trip to his hometown, Trenton, N. J., and was amazed at the fellow's depth, his brilliant execution, and above all, the fact that he's a two-handed piano man. As the years roll by, you've got to doff your skypiece to drum masters Jimmy Crawford and Red Saunders, who live by the beat. And you're going to hear a lot of good things from Lonnie Satin, ex-Earl Hines protege, and Betty Roche, ex-Ellington chirp.

## Bill Coss

(Assistant Editor, Metronome)

Band—No choice . . . Combo—No choice.  
Trumpet—No choice (Ronnie Woellmer) . . . Trombone—Eddie

Bert (Sonny Russo) . . . Alto sax—Charlie Parker (John LaPorta) . . . Tenor sax—Warne Marsh (Teo Macero) . . . Baritone sax—Gerry Mulligan (Jack Nimitz) . . . Clarinet—John LaPorta (Sam Most) . . . Piano—George Wallington (Wally Cirillo) . . . Bass—Charlie Mingus (Dick Carter) . . . Guitar—Jimmy Raney (Phil Orlando) . . . Drums—Max Roach (Eddie Shaughnessy) . . . Vibes—Teddy Charles (no choice) . . . Miscellaneous instrument—Joe Mooney, organ.

Male singer—Frank Sinatra (no choice) . . . Female singer—Mary Ann McCall (Ada Moore).

No need to justify these choices, but I found it practically impossible to confine myself to just these. Empty spaces only mean that there's no consistent excellence in these categories as far as I am concerned. You'll notice the west coast doesn't figure, because it doesn't—I'm thinking of a more virile Mulligan than at present.

Dick Carter and Eddie Shaughnessy are hardly New Stars, but I had to name them. Ada Moore has the widest dynamics I've heard. Wish I could add trumpeter Thad Jones—haven't really heard him, only about him. And there are so many more.

## Charles Emge

(West Coast Manager, Down Beat)

Band—Perez Prado . . . Combo—Dave Brubeck.  
Trumpet—Louis Armstrong (Dizzy Gillespie) . . . Trombone—Lawrence Brown (Milt Bernhart) . . . Alto sax—Johnny Hodges (Charlie Parker) . . . Tenor sax—Coleman Hawkins (Stan Getz) . . . Baritone sax—Harry Carney (Bob Gordon) . . . Clarinet—Benny Goodman (no choice) . . . Piano—Earl Hines (Russ Freeman) . . . Bass—No choice (Joe Mondragon) . . . Guitar—No choice (Barney Kessel) . . . Drums—Gene Krupa (Max Roach) . . . Vibes—Lionel Hampton (Teddy Charles) . . .

Miscellaneous instrument—Red Norvo, xylophone.

Male singer—Louis Armstrong (no choice) . . . Female singer—No choice (no choice).

I simplified this thing, for myself, anyway, by giving my first choice to those all-time greats, the pioneers who did most to advance the jazz idiom in their own individual fields of expression. It didn't work in the big band bracket, where so much is due Duke Ellington, and where there now is simply no other band to vote for except Prado. It follows, then, that my "new stars" (exclusive of last year's winners, ineligible this year), were chosen by the same formula applied to contemporary performers. Could anyone come up with a better alibi in 100 words?

## Leonard Feather

(Longtime Jazz Critic and Contributor to Down Beat)

Band—Duke Ellington . . . (Jump to Page 20)

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August 25, 1954

DOWN BEAT

7

## Critics Poll

(Jumped from Page 1)

Gerry Mulligan . . . . . 8

John LaPorta . . . . . 8

## Trumpet

Dizzy Gillespie . . . . . 78

Louis Armstrong . . . . . 40

Roy Eldridge . . . . . 10

Clifford Brown . . . . . 10

Buck Clayton . . . . . 10

Miles Davis . . . . . 10

Bobby Hackett . . . . . 10

Nick Travis . . . . . 10

Lu Watters . . . . . 10

Jimmy McPartland . . . . . 8

## Trombone

Bill Harris . . . . . 40

Vic Dickenson . . . . . 30

Bob Brookmeyer . . . . . 20

Lawrence Brown . . . . . 20

Turk Murphy . . . . . 20

Jack Teagarden . . . . . 20

Eddie Bert . . . . . 10

J. J. Johnson . . . . . 10

Kai Winding . . . . . 10

Frank Rosolino . . . . . 10

Benny Green . . . . . 8

Urbie Green . . . . . 8

## Alto Sax

Charlie Parker . . . . . 110

Benny Carter . . . . . 30

Lee Konitz . . . . . 20

Paul Desmond . . . . . 10

Johnny Hodges . . . . . 10

Willie Smith . . . . . 10

## Tenor Sax

Stan Getz . . . . . 70

Lester Young . . . . . 40

Ben Webster . . . . . 20

Arnett Cobb . . . . . 10

Bud Freeman . . . . . 10

Coleman Hawkins . . . . . 10

Warne Marsh . . . . . 10

Flip Phillips . . . . . 10

## Baritone Sax

Harry Carney . . . . . 90

Gerry Mulligan . . . . . 70

Ernie Caceres . . . . . 10

Joe Rushton . . . . . 10

Serge Chasoff . . . . . 8

Charlie Ventura . . . . . 8

## Clarinet

Buddy DeFranco . . . . . 40

Benny Goodman . . . . . 40

Bob Helm . . . . . 20

John LaPorta . . . . . 20

Tony Scott . . . . . 20

Edmond Hall . . . . . 10

Peanuts Hucko . . . . . 10

Albert Nicholas . . . . . 10

Artie Shaw . . . . . 10

Ruster Bailey . . . . . 5

Barney Bigard . . . . . 5

## Piano

Art Tatum . . . . . 60

Bud Powell . . . . . 40

Oscar Peterson . . . . . 20

Erroll Garner . . . . . 20

Earl Hines . . . . . 20

Wally Rose . . . . . 20

Count Basie . . . . . 10

George Wallington . . . . . 10

Marian McPartland . . . . . 8

Lennie Tristano . . . . . 8

## Bass

Ray Brown . . . . . 55

Charlie Mingus . . . . . 30

Oscar Pettiford . . . . . 20

Gene Mayl . . . . . 20

Israel Crosby . . . . . 10

Chubby Jackson . . . . . 10

John Simmons . . . . . 10

## Guitar

Jimmy Raney . . . . . 45

Freddie Greene . . . . . 35

Tal Farlow . . . . . 25

Barney Kessel . . . . . 20

Billy Bauer . . . . . 10

John Collins . . . . . 10

Clancy Hayes . . . . . 10

Johnny Smith . . . . . 10

## Drums

Buddy Rich . . . . . 50

Art Blakey . . . . . 40

Max Roach . . . . . 20

Kenny Clarke . . . . . 15

Louis Bellson . . . . . 10

Coy Cole . . . . . 10

Jimmy Crawford . . . . . 10

Ollie Johnson . . . . . 10

Jo Jones . . . . . 10

Gene Krupa . . . . . 10

Don Lamond . . . . . 8

Ed Shaughnessy . . . . . 8

## Vibes

Lionel Hampton . . . . . 60

Red Norvo . . . . . 40

Terry Gibbs . . . . . 30

Milt Jackson . . . . . 30

Teddy Charles . . . . . 15

Terry Pollard . . . . . 10

## Miscellaneous Instrument

Joe Mooney, organ . . . . . 30

Bud Shank, flute . . . . . 25

Sidney Bechet, soprano sax . . . . . 20

John Graas, French horn . . . . . 20

Frank West, flute . . . . . 20

Don Butterfield, tuba . . . . . 10

Don Elliott, mellophone . . . . . 10

Leon Sash, accordion . . . . . 10

Jean Thielemans, harmonica . . . . . 10

Bob Thompson, washboard . . . . . 10

Cy Touff, bass trumpet . . . . . 10

Fernando Valenti, harpsichord . . . . . 10

Bob Cooper, oboe . . . . . 8

Wild Bill Davis, organ . . . . . 8

Mat Mathews, accordion . . . . . 8

## Male Singer

Louis Armstrong . . . . . 100

Frank Sinatra . . . . . 40

Nat Cole . . . . . 20

Matt Dennis . . . . . 10

Bobby Troup . . . . . 10

## Female Singer

Ella Fitzgerald . . . . . 80

Billie Holiday . . . . . 55

Sarah Vaughan . . . . . 25

Georgia Gibbs . . . . . 10

Eartha Kitt . . . . . 10

Mary Ann McCall . . . . . 10

## NEW STARS

## Trumpet—New Star

Clifford Brown . . . . . 65

Ruby Braff . . . . . 25

Conte Candoli . . . . . 15

Ronnie Woellmer . . . . . 15

Dick Collins . . . . . 10

Don Elliott . . . . . 10

Dizzy Gillespie . . . . . 10

Bob Hodes . . . . . 10

Joe Newman . . . . . 10

Tommy Sims . . . . . 10

Rolf Ericson . . . . . 5

Clark Terry . . . . . 5

## Trombone—New Star

Urbie Green . . . . . 45

Benny Powell . . . . . 20

Sonny Russo . . . . . 20

Charles Sannatone . . . . . 20

Milt Bernhart . . . . . 10

Bob Collins . . . . . 10

Bob Enevoldsen . . . . . 10

Benny Green . . . . . 10

Albert Mangelsdorff . . . . . 10

Britt Woodman . . . . . 10

Ray Sims . . . . . 8

## Alto Sax—New Star

Bud Shank . . . . . 50

Lou Donaldson . . . . . 20

John LaPorta . . . . . 20

Lem Davis . . . . . 10

Herb Geller . . . . . 10

Gigi Gryce . . . . . 10

Lee Konitz . . . . . 10

Ronnie Lang . . . . . 10

Charlie Parker . . . . . 10

## Tenor Sax—New Star

Frank Wess . . . . . 50

Bill Perkins . . . . . 30

Warne Marsh . . . . . 20

Frank Foster . . . . . 10

Stan Getz . . . . . 10

Paul Horn . . . . . 10

Bobby Jaspar . . . . . 10

Teo Macero . . . . . 10

Vito Price . . . . . 10

## Baritone Sax—New Star

Lars Gullin . . . . . 50

Jack Nimitz . . . . . 30

Charlie Fowlkes . . . . . 20

Bob Gordon . . . . . 10

Ronnie Lang . . . . . 10

Bud Shank . . . . . 10

## Clarinet—New Star

Sam Most . . . . . 30

Putte Wittman . . . . . 20

Mahlon Clark . . . . . 10

John LaPorta . . . . . 10

Joe Muranyi . . . . . 10

Artie Shaw . . . . . 10

## Piano—New Star

Horace Silver . . . . . 45

Sir Charles Thompson . . . . . 25

John Lewis . . . . . 20

Russ Freeman . . . . . 10

Dick Marx . . . . . 10

Marian McPartland . . . . . 10

Howie Reynolds . . . . . 10

Don Shirley . . . . . 10

George Wallington . . . . . 10

Randy Weston . . . . . 10

Robin Watterau . . . . . 10

Ronnie Ball . . . . . 5

Barbara Carroll . . . . . 5

Ivory Mitchell . . . . . 5

## Bass—New Star

Percy Heath . . . . . 40

Dick Carter . . . . . 20

Wendell Marshall . . . . . 10

Max Bennett . . . . . 10

Paul Chambers . . . . . 10

George Duvivier . . . . . 10

Johnny Hawksworth . . . . . 10

Milt Hinton . . . . . 10

Joe Mondragon . . . . . 10

Walter Page . . . . . 10

Howard Rumsey . . . . . 10

## Guitar—New Star

Tal Farlow . . . . . 40

Jimmy Raney . . . . . 30

Herb Ellis . . . . . 20

Laurinda Almedia . . . . . 10

Earl Backus . . . . . 10

Everett Barksdale . . . . . 10

Barney Kessel . . . . . 10

Mundell Lowe . . . . . 10

Phil Orlando . . . . . 10

Jack Vastine . . . . . 10

## Drums—New Star

Ollie Johnson . . . . . 25

Gus Johnson . . . . . 20

Ed Shaughnessy . . . . . 20

Joe Morello . . . . . 15

Roy Haynes . . . . . 10

Frank Iola . . . . . 10

Stan Levey . . . . . 10

## THE HOT BOX

By George Hoefler

The late Jimmy Yancey, purveyor of blues and boogie piano, has more new LP sides out currently than Liberace has. This is the result of the discovery of "lost masters," the push on jazz reissues, and the rush back in 1951 to cut Yancey sides before it was too late. A little more than a decade ago, it was a rare occasion when a jazz fan could hear Yancey's piano.

He played rarely, didn't have a piano of his own, and had made no records. You might catch him if you were lucky in a gin mill around 35th and Dearborn on Chicago's south side, beating it out more for his own amusement than for the customers'.

These joints had ominous names like Bear Trap # 1 or belying names like The Moonlight Inn and the Big Apple. If Jim were in the mood, he would take you over to his sister's flat around the corner and play generously for hours. These sessions were unforgettable experiences.

### First Yancey Sides

Dan Quayle of Solo Art made the first Yancey sides in early 1939. His second recording date was on Oct. 25, 1939, in Chicago for the Victor label. Four sides from this date and four more from another date a year later now are reissued on the first of the Label "X" vault originals.

Side No. 1 has the 1939 group starting off with *Yancey Stomp*, a version of *The Fives*, a favorite early Yancey composition played by him for years at Chicago house

rent parties. It is a rhythmic dance number that keeps building to an exciting climax. You feel the party must have reached a peak when Jimmy went into this fast stomp.

*State Street Special* and *Five O'Clock Blues* are both slow performances effectively using an African rhythm which is the basis for the *Charleston*. The latter number, aptly titled, suggests the mood of the house rent party after the all-night revels have subsided.

### An Early Classic

The tuneful *Tell 'Em About Me* is another early Yancey classic composed around 1915. This rendition was one of the most lyrical numbers Yancey had in his unorganized repertoire of original ideas.

Two more sides, *Mellow Blues* and *Slow and Easy Blues*, were

made in '39 and placed in Victor album P-25, the first boogie woogie set on the market in an album. Originally, that was all Yancey's contract called for at Victor.

A year later on Sept. 6, 1940, John Reid brought Sidney Bechet to Chicago to make Sidney's tune *Blues for Johnny* on a memorial record date put together as a tribute to the late Johnny Dodds who died earlier in the year.

The night before the session this writer took Reid out to the home of Yancey's sister, where Jimmy made a version of a new blues called *Cryin' in My Sleep* on a home recorder John took along. The next day John played the disc for Leonard Joy, Victor's a&r man at that time, who liked it and thought maybe they could cut a couple Yancey sides after the *Blues for Johnny* session.

### Can't Duplicate It

Yancey was contacted and arrived just as the afternoon date was over. He had on his Sunday suit and a gray cap. Jimmy sat down and played a plaintive, slow blues, singing softly. Joy was elated and immediately asked Jimmy to play it over for a take. It was *Death Letter Blues*, and Yancey

## Somebody Stole

## Who's Got The Moondog?

New York—Moondog is not what one would call a common name. Yet there are two men in the music business who answer to that call, and are currently engaged in a legal dispute as to who is the rightful Moondog.

One is the blind Broadway street musician who plays his complexly rhythmic percussion compositions in doorways and on recordings (he's on Coral and has an Epic LP unto himself). This Moondog's real name is Louis Hardin.

A second is a rhythm and blues disc jockey from Cleveland who will soon move onto WINS, New York. He not only calls himself Moondog, but produces successful Moondog Balls starring top r&b artists. His real name is Allen Freed.

The first Moondog (the musician) is suing the second Moondog (the disc jockey) because he claims prior right to the name. The suit asks that the disc jockey be enjoined from further use of the name and it also asks for damages. The musician is represented by music lawyer Abner Greenberg.

tried five times to play it the way he did the first time, but it never came out quite the same. He went ahead and cut three more sides in a little more than an hour and a half.

The *Death Letter* side and *Cryin' in My Sleep* both have vocals, a Yancey rarity on records, and two solos Yancey's *Bugle Call* and *35th*

and *Dearborn* are reissued on Side No. 2 of the "X" vault originals. The former pairing originally was released on the Bluebird label while the two solos came out on a single Victor release.

Yancey died in December, 1951, and his fondest wish was granted when a Dixieland jazz band played at his funeral.

## Anonymous Patron Backs Concerts

New York—An anonymous patron has made possible for the third straight year a series of free Latin-American music concerts at the Harlem Meer in Central Park. The concerts were increased from four to six this season, and are given Tuesday evenings through Aug. 24.

The anonymous patron, according to the New York *Daily News*, "felt that the people living in the vicinity of the north end of Central Park should have concerts that were compatible with their cultural and ethnic heritage."

"The concerts are given in a very attractive setting—the audiences may listen in boats on the lake, or while sitting or walking around the shore."

A recent concert featured the music of pianist-composer Rene Touzet.

## New Operas Set For Video

New York—The world premiere presentation of a new American opera by Lukas Foss, and the commissioning by NBC of a new opera by the American composer, Stanley Hollingsworth, have been announced by Samuel Chotzinoff for the NBC Television Opera theater.

The Foss opera, still untitled, will be given in the 1954-'55 season of the NBC opera series—its sixth complete season—expected to start in October. The Hollingsworth opera will be given when it is ready.

Chotzinoff also announced several other operas for the coming season's schedule, including Puccini's *Tosca* in a new English translation by John Gutman; a repeat of Menotti's *Amahl and the Night Visitors*; *Ariadne Auf Naxos* by Richard Strauss in the original version by the composer, and Mozart's *Abduction from the Seraglio*.

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# Revolution Seen Likely For Hi-Fi Distribution

By OLIVER BERLINER

I recently received word that a giant manufacturer of audio equipment for home and commercial use is canceling its direct distributor-customer sales policy and is arranging a distributor-dealer-customer merchandising plan for its high fidelity home equipment. This corporation, often referred to as the industry's behemoth, could carry so much weight with this move that the practice will spread to all competing firms.

At the moment, most persons buy from a jobber who obtained the goods directly from the factory. This jobber also carries a line of replacement parts for the radio repair and "ham" operator trade.

These parts are sold at wholesale and are bought at wholesale without much difficulty, thereby virtually eliminating the dealer from the equipment and replacement parts business as far as high fidelity is concerned.

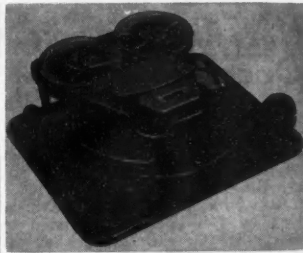
What can the dealer do about this? He either can stay out of the hi-fi business and stick to radio and television set sales and service or he can become a factory-direct distributor as is the jobber.

Obviously, he does not want to stay out of hi-fi, for it is too lucrative a field. But he also does not like to carry a large number of product lines nor keep the huge stock on hand as does the jobber.

The dealer would prefer to buy from a local jobber, as his needs dictate, and keep a small stock on hand for immediate sale. Naturally, he must resent the current factory-distributor-customer arrangement.

## May Resent It

The jobber, believe it or not, may resent it, too. He doesn't like to



Bell Sound Systems has developed a low-cost playback tape unit which works in conjunction with any single-play phonograph turntable and many automatic changers. The unit is especially designed to play prerecorded tapes, either recorded at 3 1/2 inches a second or at 7 1/2 inches a second. Reel capacity is 5 inches.

The playback plugs directly into the magnetic phone input of any hi-fi amplifier or may be connected to any radio-phonograph with a standard magnetic pick-up.

have to deal with many technically unskilled persons. He does not like to service the equipment or even install it. He does not like audiophiles buying replacement parts at the same price the repairman pays. He probably would rather sell to a dealer for resale any day! (He would make just as much money, probably more, and have far fewer headaches.)

In most cases, the manufacturer wants the dealer included in the selling picture. In this way the factory can sell only to a limited number of outlets who sell to another limited number of outlets and in this way will have drastically reduced bookkeeping and will be able to ship much smaller numbers of larger orders—which is very much to be desired.

The ultimate customer does not necessarily benefit from elimination of the middleman. First of all, a customer finds himself confronted with the problem of choosing from an immense array of equipment.

## Shows No Loyalty

He must deal with a seller who can show no loyalty to a particular brand, for he carries many brands and is often at a loss as to what to recommend to us. (Perhaps he will recommend a product that he is dropping from stock as soon as possible.)

Personally, I would rather trust the limited line of goods carried by my favorite dealer, in whose judgment and integrity I have confidence, than be forced to choose from a shelf containing a dozen versions of such things as loudspeakers and tuners.

There is not necessarily a saving in buying from the jobber, for manufacturer's and jobber's prices are higher when they must deal with so large a number of widely scattered smaller customers.

In addition, many jobbers are not prepared to give the proper service to the customer as far as educating him to hi-fi, installing the equipment, servicing and guaranteeing it, and adding to or changing it. I feel that in the long run we all will benefit from a distinct factory-distributor-dealer arrangement. I invite your comments in this respect.

(Ed. Note: If you have further questions or subjects you would like discussed, write to Oliver Berliner at 6411 Hollywood Blvd., Hollywood 28, Calif. Enclose stamped return envelope.)

# High Fidelity Recorder Examination—Without Hocus-Pocus

By ROBERT OAKES JORDAN

Look at a tape recorder—any one will do. Also look at the specifications brochure accompanying the machine. How much do the two have to do with each other? Often they

don't jibe. Middlesex Merlin may have been a conjurer of exceptional talent, but he would have to take a back seat to the spec-writing engineer and his electronic incantations.

The technical terms—decibel, flat response, de-emphasis, cross-over and the rest—are necessary in the

laboratory as a standard from which to design, construct and evaluate audio and other electronic equipment, but, like the technical vocabulary of the automotive industry, these specialized phrases often are used to mystify the buying public.

The well-versed audio "amateur" sometimes can talk rings around the highly specialized engineer, but the average music lover and audiophile is hypnotized by the descriptions of a 16-cylinder tape machine only to find later that he has bought a "one-lunger."

It is impractical to explain the meaning of these terms. Generalities can lead to even greater confusion; specific information of a technical nature is usually a matter of academic training. However, we can take apart and analyze any tape machine we wish.

Regardless of the quality of the tape machine, the basic mechanical principles must be examined first:

In order to obtain reproduction which is as close to the original as possible, the constancy of the tape speed through the recording track is of prime importance.

## Recall Phonographs

You may recall the old windup phonograph and its variable speed control—a twist of the knob and the deepest basso became a nervous soprano. In some tape machines, the same thing, to a much less exaggerated degree, occurs spontaneously. These faults are known as "wow" and "flutter," depending on whether their rate of occurrence is low or high.

One source of this problem is the all-important revolving capstan and its idler drum. Playing the tape through this mechanism is like running the wash through the wringers of a washing machine. The capstan and idler drum must rotate exactly centered on their shafts.

If they are not carefully machined in round, wow and flutter will result, as they also will in the case of an inefficient power transfer from the motor or an under-powered motor.

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Photograph above shows the "Young Man With A Horn" giving out with one of his famous interpretations, as vocalists Marcie Miller does a solo.

Photograph below shows Marcie Miller and the Skyliners singing high, wide and handsome.

SHURE The Mark of Quality

As the tape is pulled off the supply reel and through the recording track by the capstan and its idler drum rollers, the tape must be stored on the take-up reel. The wringer action of the two rollers pulls the tape at a predetermined speed (3 1/2, 7 1/2, 15 inches a second and faster). The supply reel must resist this pull just enough to keep the plastic tape against the magnetic heads, yet not enough to stretch the tape.

This correct tension is helped by a mechanical clutch or brake device attached to the supply reel. Failures in this system are evidenced in the reproduction as wow, flutter or chatter, which is caused by excessive friction of the tape against any one of the magnetic heads, producing a uniform tape bounce before the tape reaches the capstan.

As the tape is pulled through the recording track, it must be wound on the take-up reel with even tension. During the recording process, this reel is powered with sufficient speed to take up the tape.

## Stop Machine

Tension on this reel is effected by a tension arm and roller on the better machines, and being spring-loaded, they will act to shut off the tape machine should the tape break or fail.

A unique problem presents itself in the tape supply and take-up reels. As the tape is unreeling, the length of the tape taken off at each revolution grows less; hence the reel begins to rotate faster and faster.

The take-up reel in turn must wind longer lengths of tape with each revolution and rotates correspondingly slower. Any variation from the normal speed relationship in either reel will result in the same problems brought on by variations in constancy.

Good machines have self-correcting reel speed mechanisms. When the tape finishes its run, the reels shut off, precluding the possibility of a whipping action of the end of the tape. A small piece of tape is ripped off with each revolution, and a complete reel of tape can be destroyed if this continues unchecked.

## Solenoid Brakes Used

Electric solenoid brakes are often used to stop the reels when the machine is turned off or when the tape breaks or runs out. Broadcast quality machines must have definite limits of time necessary to stop tape motion (within 2 inches at 15 inches a second). Less expensive machines are not so precise and depend upon an attentive operator.

In most moderately priced machines, rubber drive or idler drums are left against the adjacent metal wheel when the machine is not in use. This causes wow-producing flats or dents in the rubber. Professional machines have mechanical systems where the wheels are moved away from adjacent surfaces.

Important factors in the drive or transport mechanism are properly sized synchronous motors, adequate tape tensioning devices, controlled supply and take-up reels and precisely centered capstan, shaft, idlers, inertia and drive wheels and bearings.

When buying a tape machine, take along a prerecorded test tape (Dubbings #110, #D-111) to make sure your purchase will perform properly. The cost of the test tape can save you the cost of a poor tape recorder.

(Ed. Note: Send questions to Robert Oakes Jordan at 939 Marion Ave., Highland Park, Ill. Enclose stamped, self-addressed envelope for personal reply.)

## Eleanor Steber Finds It Best Not To Sing Down To Audience

New York—Eleanor Steber was once described by the legendary Mary Garden as having "one of the four most beautiful voices in the world today." She has been further described by many of the leading conductors for whom she has sung as also having one of the most versatile voices of her generation.

Miss Steber has sung a dramatic-soprano role one day and followed it by conquering a coloratura part in the next performance. Once she sang two leading roles in the same day at the Met—Desdemona in *Otello* in the afternoon and Fioriligi in *Così Fan Tutte* in the evening.

She has 29 different roles in her repertoire, 23 of which she's sung at the Met and six at other leading opera houses. This coming season at the Met she will create a 30th role.

She also has a seemingly inexhaustible supply of energy to support her versatility. Her associates still marvel at the time she sang 12 days in a row in different cities, changing from opera to concerts and from recordings to television—and still found time to study a new score, win a golf match and design the costumes for a new operatic role.

### Caught In Flight

Caught briefly in flight in New York recently, Miss Steber just had returned from starring roles at the Florence and Holland festivals and was on her way to open the Berlioz series at Tanglewood for a performance in the *Damnation of Faust* that the New York Times was to single out later that week for "the beauty of her tone and technical achievement with the music" and for the fact that "the emotional undercurrent of her song realized singularly the psychology of Berlioz' tone-portrait."

Coincidentally, it was of a singer's psychology that Miss Steber was speaking one afternoon when she revealed the particular enjoyment she receives through her many song



Eleanor Steber

recital appearances throughout the country.

In detailing the challenges of the concert stage as opposed to opera, Miss Steber displayed her own insight into communication in the arts, an insight that makes her performances in all vocal media so emotionally convincing.

### "Your Are Only One"

"During a song recital," she pointed out, "you are the only one. Everything depends on you and on how you present the song to the audience. In opera, the sets, your colleagues, the orchestra—they all help in setting up the illusion."

"But in recital each song has to be pictured to the audience by yourself without any help. You yourself have to create the mood, the sets, and the other people involved."

"One of the people whom I adore because she is able to do just that is Lotte Lehmann. Early in my career, I... did some work with her. In a Lehmann recital, it was as if she hypnotized you into seeing what she saw. She and John Charles Thomas now head the Music School of the West in Santa Barbara, and I'm looking forward to

## N.Y. Philharmonic Opening On TV

New York—The New York Philharmonic, like the Metropolitan Opera company, will televise its Oct. 7 opening night. Home viewers, however, won't be able to see the program.

It'll be a closed circuit presentation by Dor-Theater-Television to be shown in the theaters across the country. The same procedure was utilized in the Met's telecast of *Carmen* two years ago and will be used again on the Met's opening night Nov. 8.

So far 31 movie theaters have agreed to carry the Met opening and by November, according to Theater Network Television, the opening may be seen in 50 or 60 theaters with a capacity of 150,000.

a concert I shall do there when I'm on the west coast this summer."

Miss Steber is rare among song recitalists in that she not only uses but also introduced many songs by American composers in her programs. Many singers, on the contrary, stick to the standard European repertoire.

### Gives A Reason

One reason, said Miss Steber candidly, that many singers don't experiment "is that when our American composers do write songs, they're really rather difficult to do. You've got to be sufficiently interested to take the time to learn to put the song over."

"So many singers, however," she added, "who go out on concert tours are really interested only in opera. They don't think in terms of building a song repertoire. So they concentrate on the European standards and the gum drops."

"My accompanist, James Quillian, has been very wonderful in bringing me new songs. He's always going out looking for new material and has discovered many lovely American songs for other singers as well as myself."

"And audiences do appreciate interesting programs with new material balanced by both the familiar and the not so familiar. People have come up to me and thanked me for not singing down to them. They know when they are being sung down to, and they resent it."

## The Devil's Advocate

By Mason Sargent

One of the most intriguing evenings in this summer's series of Lewisohn stadium concerts in New York was a Monday night *Program of Dance Music*.

Danny Daniels (*Devil's Advocate*, May 19) was featured in the New York premiere of Morton Gould's *Concerto for Tap Dancer and Orchestra* in which the dancer is the solo instrument. Daniels and Carmen Gutierrez also danced to Stravinsky's *Suites for Petit Orchestre*, Nos. 1 and 2 with original choreography by Daniels.

Conductor Thomas Scherman and the stadium orchestra completed the program with readings of the waltzes from Richard Strauss' *Der Rosenkavalier* and Bach's *Suite No. 4 in D Major* (each movement of an 18th century suite was in the character of a dance).

This is one example of the creative programming that has become characteristic of the six-week stadium concert season. Major artists and conductors are engaged; the musicianship is of a consistently high level; ticket prices are low.

### Model For Concerts

All in all, Mrs. Charles (Minnie) Guggenheimer has set a model of what outdoor summer concerts can be for those entrapped music lovers in large cities who cannot afford Tanglewood or Aspen, Colo., but still appreciate intelligently conceived concerts in the cool of the night where the fidelity is as high as the stars.

OFFBEAT RECORDINGS: The Portuguese expert in Fado songs, Amalia Rodrigues, is finally available here on records (Angel LP ANG 64002).

On one side, the dark-voiced Amalia, who recently conquered American audiences at the Mocambo and La Vie en Rose, sings Fado material (including the original of *April in Portugal*). On the other side, she sings Spanish Flamenco—with equal strength and unsentimentalized beauty.

Magda Laszlo, the Italo-Hungarian soprano, has recorded Bartok's

*Songs, Op. 16* and a selection from his *Hungarian Folksongs*. She interprets them with forceful sensitivity and admirable musicianship. Full texts of all songs are included, and there are valuable background notes (Westminster 12" LP WL 5283).

I would also counsel your hearing the charmingly inventive setting by Seymour Barab of Robert Louis Stevenson's *A Child's Garden of Verses* (Esoteric LP ESJ-5). Esoteric records commissioned the work, and it is scored for piano, trumpet, clarinet, bassoon, and voice. The performance and recording are excellent as is the summery William Steig cover. It's a wonderful present for children—the kind of set adults will spend the evening with after the kids go to bed.

Ulysses Kay's *Concerto for Orchestra* recently has appeared on records for the first time (Remington LP R-199-173). Kay, one of our more vigorous young composers is perhaps best known through his film score for the *Quiet One*. The other side of the LP has two interesting configurations by Norman Lockwood—*Concerto for Organ and Brass* and the organ solo, *Quiet Design*. Young Marilyn Mason is the organist, and she again demonstrates remarkable skill and the depth of spirit of a major interpretive artist.

### Unusual Parlor Game

If you'd like an unusual parlor game for sophisticated visitors or musically precocious children, listen to *Musiquiz* (Period LP SPL 600). The record presents 100 "teasingly familiar" themes from well-known compositions, overtures, concertos, symphonies, descriptive pieces, ballet, plus even the sounds of various instruments. Fortunately for the self-esteem of hosts and parents, the answers are included.

Especially recommended to listeners who are nostalgic for Paris (whether they've ever been there or not) are two excellent Vanguard LPs—*A Paris* (VRS-707) and *Chansons de Jacques Prevert* (VRS-7018). Full English texts are included; the singing is agreeable; the songs range from the ingeniously imaginative to the pungently bittersweet. With some red wine and an agile mind, you can lose yourself pleasantly in these for a few hours.

## CLASSICS IN CAPSULE

Current disc album releases with ratings and once-over-lightly commentary by classic specialist, Will Leonard. LP's only are listed. The ratings (separate for musical performance and technical recording quality) are ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

### The Sonata Form

Disc Data	Ratings	Comments
SCHUMANN: <i>Sonata in G minor, Bamberke</i> . Joerg Demus, pianist. WESTMINSTER WLS264, 12".	★★★★★ Performance ★★★★★ Recording	● If there's a piano sonata full of "boy-meets-girl," this is the one but it takes more than sentiment or passion, for a proper telling. Demus a young fellow with the right approach, fashions both the sonata and the vari-colored <i>Humoreske</i> skillfully.
BEETHOVEN: <i>Kreutzer Sonata</i> /LECLAIR: <i>Sonata in D/TSAYE: Sonata in E</i> . David Oistrakh, violinist. VANGUARD VRS6024, 12".	★★★★★ Performance ★★★★★ Recording	● Oistrakh remains the finest thing, musically at least, to leak through the Iron Curtain, and the flexibility as well as the sturdiness of his tone is apparent in this collection. There could be a little more resonance in the reproduction.
MOZART: <i>Sonatas, K. 301, 304, 378, 379</i> . Nap de Klijn, violin, and Altes Heksch, piano. EPIC LC3034, 12".	★★★★ Performance ★★★★ Recording	● There's something a little precious about the conception of this husband-wife team, in which the pianist uses an authentic "Mozart" keyboard with a range of only five octaves, but there's no denying the proficiency of their playing or the earnestness of their attack.

### Piano Picks

BRAHMS: <i>Intermezzo, rhapsodies</i> . Arthur Schnabel, pianist. RCA VICTOR LM1787, 12".	★★★★★ Performance ★★★★★ Recording	● "Rubinstein Plays Brahms" is the title of this LP, and the long established pairing of names results in a beautiful program of ten pieces. There isn't a hand on either side that doesn't sparkle.
STRAUSS: <i>Sonata in B minor, five piano pieces</i> . Alfred Brendel, pianist. SPA S. P. A. 48, 12".	★★★★ Performance ★★★★ Recording	● This isn't the most inspiring keyboard music, to begin with, and it scarcely benefits from a lackluster reading.
STRAVINSKY: <i>Two-piano concerto/HINDEMIT: Sonata for Four Hands/RIET: Suite Chamber</i> . Arthur Gold and Robert Fiedler. COLUMBIA ML4853, 12".	★★★★★ Performance ★★★★★ Recording	● Part of a three-volume LP anthology of two-piano music, this disc hints at both the difficulty of writing for two keyboards and the beauty which can be achieved when the job is done right. The Riet, specially commissioned, is alternately labored and lovely, as are the older pieces, dating from the '30s.

### The Ubiquitous Fortieth

MOZART: <i>Symphony No. 40</i> /HAYDN: <i>Symphony No. 94</i> . NBC Symphony, Arturo Toscanini. RCA VICTOR LM1789, 12".	★★★★★ Performance ★★★★★ Recording	● The record dealers will tell you the Mozart symphonies with nicknames are the ones that really sell, but of No. 40, which never had a fancy moniker in its life, is on nearly two dozen LP's. Toscanini's version is satin smooth, so polished that it loses some of its power.
MOZART: <i>Symphony No. 40</i> /SCHUBERT: <i>Unfinished Symphony</i> . Vienna State Opera Orchestra, Felix Prohaska. VANGUARD VRS445, 12".	★★★★★ Performance ★★★★★ Recording	● Prohaska's No. 40 has rougher edges, sometimes thinner tone, but it frequently breathes more vitality. His Schubert side is a gem. Neither Toscanini's (above) nor Prohaska's version of Mozart No. 40 matches Beecham's old LP.
MOZART: <i>Symphonies Nos. 40 and 25</i> . London Mozart Players, Harry Black. BLUEBIRD LBC1069, 12".	★★★★★ Performance ★★★★★ Recording	● You think Tosca can wheel through a score at a brisk clip? Shucks, Black can spot him ten bars and beat him to the coda by five minutes. Except for its tempo and its lack of breadth, this outfit's Mozart is good, with deft color contrasts.

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# Popular Records

DOWN  
BEAT

## FOR THE DISCRIMINATING

These records are the cream of the musical crop—the most interesting and musically sound sides reviewed for this issue as selected from various categories.

None of the records reviewed for this issue met with *Down Beat's* reviewers' standards for this classification.

## GOOD COMMERCIAL BETS

These are the records received for review which seem most likely to achieve excellent sales because of their broad appeal and the probability that they'll be pushed strenuously by disc jockeys.

Patti Page—*I Cried (Merc)*.... Automatic good sale is assured; could bust open with some luck

George Siravo—*Showin' Off (Decca)*.... A sleeper that needs only air-play for strong sales response

## VOCALISTS

The best-sung vocal records received for review in this issue.

Tony Alamo—*You're the Sweetest Sweetheart in the World/You're the One in My Heart (Major)*.... Former Sammy Kane band vocalist makes an impressive start with these ballads

Tony Bennett—*Take Me Back Again/Cinnamon Sinner (Col)*.... Take is in the old sobbing vein, but *Sinner* has drive that might make this the ace side

Judy Garland—*Here's What I'm Here For/The Man That Got Away (Col)*.... For should sell, mainly because of the sock choral work; the other's over-dramatic

Eydie Gorme—*Chain Reaction/Sure (Coral)*.... Eydie switches styles with *Reaction*, a bouncing novelty; *Sure's* on the ballad side

Merv Griffin—*Much Too Young to Die/Girl with a Figure Like an Hour-Glass (Col)*.... Merv turns to the country and western field with *Die* and does a right pass'ble job

Shirley Harmer—*Nobody's Lonesome For Me/Venezuela (MGM)*.... Lonesome has a double-voice gimmick

Louis Jordan—*I Didn't Know What Time It Was/Only Yesterday (Decca)*.... Louis proves once more he can sing pop ballads with the very best of them

Lancers—*So High, So Low, So Wide/Live and Let Live (Trend)*.... HLW has a swiny spiritual sound, almost like *Dry Bones* in round style

Roberta Lee—*True Love and Tender Care/When the Organ Played at Twilight ("X")*.... True Love has a country-swing to it.

Ella Mae Morse—*I Love You, Yes I Do/Money Honey (Cap)*.... Ella gives *Love*, the oldie, a good ride

Ray Panton—*That's You, My Love/Why Don't You Be Good? (Merc)*.... First side another example of Ray's fine feeling for a song

Andy Williams—*Why Should I Cry Over You?/You Can't Buy Happiness ("X")*.... Pleasantly-jumped versions of these new tunes by a new singer

## COUNTRY & WESTERN

The best country and western sides received for review for this issue.

Eddy Arnold—*This Is the Thanks I Get/Hep Cat Baby (RCA)*.... Thanks to Eddy for one of the best ballads he has ever waxed

Gene Autry—*I'm a Fool to Care/A Broken Promise Means a Broken Heart (Col)*.... Cut in Nashville, these two sides bring back the old Autry. Good, too

Darrell Glenn—*In the Chapel in the Moonlight/Once and Only Once (RCA)*.... Both good sides with the best bet in the pop field

Freddie Hart—*It Just Don't Seem Like Home/Caught at Last (Cap)*.... We like the *Home* side

Leon McAuliffe—*Sh-Boom/Smooth Sailing (Col)*.... More western than country but a good juke-box bet

McCormick Bros.—*Red Hen Boogie/Banjo Twist (Hickory)*.... New talent on this up and coming label. Sides could gain prestige for both

Chuck Reed—*Golden Anniversary Waltz/Don't Put Your Heart Up For Sale (Merc)*.... Because of its sentimental value, the *Waltz* side will get action from both jocks and box

Tommy Sands—*Don't Drop It/A Place For Girls Like You (RCA)*.... A Texas offering with a lot of potential

Al Terry—*House of Glass/Show Me That You Love Me (Hickory)*.... Glass could break wide open. Both sides feature fine steel work

Billy Walker—*Going, Going, Gone/I'm a Fool to Care (Col)*.... Watch this artist with continuing sides like these, he'll be a big name in the coming year.

Bobby Williamson—*Sh-Boom/Love March (RCA)*.... Texas boy could cover a lot of space with these sides

## Classical Cudas

Music critics would be frustrated if symphony orchestras all were to adopt the stunt tried by the Buffalo Philharmonic, which offered a money-back guarantee to ticket buyers who weren't satisfied with the opening program in its "pop" concert series conducted by Willis Page. The critics, seldom satisfied, don't buy their tickets—so, no money back.

The Cedar Rapids, Iowa, symphony orchestra, which has raised its budget 50 per cent for next year, has re-engaged Henry Decker as music director for the 1954-'55 season. . . . Berlioz' *Damnation of Faust* will be given in its entirety for the first time since Artur Rodzinski did it with the New York Philharmonic-Symphony in 1942, when it is presented in Carnegie hall next fall with Jennie Tourel, Martiel Singher, and Jon Crain. . . . The New York Phil-



London—MARIAN AND JIMMY McPartland visit with Ted Heath during their summer stay in England. Though the trip has mainly been for Marian to see her family and friends, the McPartlands have also been making occasional radio and TV appearances. They expect to sit in with the Heath band at Blackpool where, Marian writes with awe, Heath is "playing a dance hall that holds 12,000 on a Saturday night. Honest." The McPartlands expect to be back in the States about Sept. 1.

## THESE WILL ALSO BEAR HEARING

The following records also received for review, are considered of sufficient interest to *Down Beat* readers to merit sampling:

Jon (Fingers) Carr—Mr. and Mrs. Cockey/Put Another Roll in the Player Piano (Cap)  
Bobby Colton — Remembering/Supper-Time (Dot)

Buddy Costa—Giannina/Flame (Pyramid)  
Bing Crosby—In the Good Old Summer-time/Oh, Tell Me Why (Decca)  
Alan Dale—All About You/Loving You Madly (Coral)  
Dottie Dillard—Cow Cow Boogie/Oh Johnny, Oh Johnny, Oh (Dot)  
Dick Duane—What More Can I Say/Ganga Din (Dot)  
"Yankee" Ernie Ford—Eins, Zwei, Drei/Losing You (Cap)  
Four Aces—Dream/It Shall Come to Pass (Decca)

Jan Garber—How Long/I Love You Because (Dot)

Jim Hall—Parakeet/I Love You Truly (Dot)

Jim Hall—I'm Missin' My Heart/Swami-Moe-Lah ("X")

Ray Hanes—Rosie's TV Song/I'm Sorry, Sorry Now (MGM)

Hilltoppers—If I Didn't Care/Battina (Dot)

The Jones Boys—The Song is Ended/You Make Me Feel Like a Penny Waitin' For Change (S&G)

Mickey Katz—Hermendel's Koch-A-Lain (Hermendel's Hideaway) /Kewee Horah (Cap)

Bill Kenny—What More Can I Do/Sentimental Baby (Decca)

Monica Lewis—If I Give My Heart to You/When You're Near (Cap)

Al Lombardy—Cross Your Heart/Cory Corner (Dot)

Micki Marlo—I'm Flying/Why Should I Cry (Cap)

Dean Martin—That's What I Like/The Pedler Man (Cap)

Tony Martin Quintet—Hollywood Mambo/Can (RCA)

Nora Morales—Sweet Sue-Just You/You Too, You Too (RCA)

The Neutrons—Who Dat (Buck Dance) /The Knicker Knocks Song (MGM)

Billy Monroe Quartet—That Don't Do Me No Good/Out of the Bushes (MGM)

Teddy Phillips—Give a Look/My Kind of Guy (Decca)

Remo—It Was Meant To Be This Way/Line of Life (MGM)

Jane Russell—One Arabian Night/Pamper Me (Coral)

The Stuart—Get Out and Get Under the Moon/How About Me? (MGM)

Margaret Whiting—How Long Has It Been/An Affair of Heart (Cap)

Victor Young—Song From "Celine Naiting"/Magnificent Obsession (Decca)

## INSTRUMENTALS

The best pop instrumental sides received for review in this issue.

Boston Pops Orchestra—*Look Sharp-Be Sharp/Candelight Waltz (RCA)*.... If the radio stations will give the Gillette theme a play, *Sharp* might go with its march tempo.

David Carroll—*Granpa's Rocker/Mine (Merc)*.... Rocker has a nice roll, aided by a fine ricky-tick piano

Dave Rose—*Satan and the Polar Bear/Sleepy Lagoon (MGM)*.... *Satan's* light and cute, *Lagoon* would have been more effective without the Beryl Davis vocal

George Siravo—*Showin' Off/That Goodnight Kiss (Decca)*.... *Showin'* is well-executed and clever job from Siravo and ork (Decca)

## EVERYBODY DANCE

The best dance band sides received for review for this issue.

Elliott Brothers—*Lonesome Road/Row, Row, Row Your Boat (MGM)*.... Another excellent version of *Lonesome*, swung neatly

Roger King Mozzian—*Just Mozzian Along/Forlorn (Cle)*.... Mozzian dropped special affects this time and came up with two very good dance sides

Perez Prado—*St. Louis Blues Mambo/Tomeat Mambo (RCA)*.... *St. Louis* fits easily into a good mambo groove; piercing brass are still effective

Rico Mambo Orchestra—*Sambo Mambo/Mambo Riff (Cap)*.... Billy May-directed session gets exciting in spots; Pete Rugolo wrote *Riff*

Al Romera—*Fiesta Tropical/Mambo in Brass (RCA)*.... Leon Merian's trumpet solo on *Fiesta* and a good band boot these mambos along

## THE BEST IN PACKAGED GOODS

The best albums (LPs and EPs) received for review for this issue.

Ray Anthony—*TV's Top Tunes (Capitol LP H 9118)*.... A good example of the Anthony crew's versatility. All these current hits are done in first-rate fashion, with considerable aid from the vocal prowess of Tommy Mercer (*Coins, Wanted, Young, and Friend*) and Marcie Miller (*Love Me and Little*). Ray even takes a shot at singing on *Hideaway* and *Sway*.

David Carroll—*Musical Carnival (Mercury EP 1-3218)*.... Carroll's studio ork in a reassembling of four of the singles that have gained quite a bit of popularity for this capricious and besting crew.

Geri Galian—*Rhapsody in Rhythm (Label "X" EPs EXA 7, 8, 9)*.... Galian and his Latin crew work over some excellent selections with a swinging thoroughness. Different treatments on old standbys include a rumba on Paderewski's *Minuet*, another one on *Anitra's Dance*, and a condensed *Slaughter* that retains well its feeling.

Dinah Washington—*Singing With Strings (Mercury EP 1-3208)*.... This one could do well in the pop market for Miss W. Her powerful voice, and quite inimitable personal style fit just as well with strings as with a small r&b combo. We dig it.

My Devotion; Stormy Weather; Mad About the Boy; Make Believe Dreams

# Jazz Reviews

DOWN  
BEAT

All jazz records are reviewed by Nat Hentoff, except those initialed by Jack Tracy. Ratings: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

## Count Basie

★★★★ Cherry Point  
★★★★ Right On

Neal Hefti's *Cherry Point* is a simple, relaxed largely antiphonal original that's played with robust swing by the Basie band. *Right On* is by a man named Green (Bennett?) and is the most powerful recorded example yet of the current Basie dynamo. The rating is not so much for the casual, riff-built tune, but rather for the amazing pulsative impact of this band when recorded right. Solos are by Joe Newman and Frank Wess, I think, on tenor. On both sides, the Count and his rhythm section lay down a foundation that would rock a city block. (Clef 89120)

## Benny Carter

★★★★ I've Got the World on a String  
★★★★ Gone with the Wind

This impressive quintet comprises Benny, Oscar Peterson, Buddy Rich, Barney Kessel, and Ray Brown. The result of their empathic collaboration are two more masterful solo flights by Carter with rhythm section support that I expect could not be improved on for this context. These are two fine examples of clean, swinging, maturely conceived jazz. I still wish there had been at least one more horn for counterlines. (Norgran 111)

## Kenny Dorham

An Oscar for Oscar; Ruby, My Dear; Be My Love; Osmosis; I Love You; Darn That Dream  
Rating: ★★

For his first LP as a leader, Kenny chose Jimmy Heath (tenor and baritone), Walter Bishop, Percy Heath, and Kenny Clarke. Dorham arranged all six tunes, wrote *Oscar*, and provided a sensitive introduction and coda to Thelonious Monk's intriguing *Ruby, My Dear*. *Osmosis* was written by Osie Johnson and has some Norwegian quotation roots in *The Hall of the Mountain King*.

Highlights of the set are Dorham's work on *Ruby*, and his lyrical ability to extend and refurbish the lines of such pop tunes as the three included here (especially *Be My Love*). Kenny also has the ideal speed to cope successfully with fast-tempo modern jazz originals.

Reason for the middling rating is that Kenny's only other horn support, Jimmy Heath, isn't sustainedly valuable enough. Jimmy handles his limited written baritone lines adequately on three of the tunes, but his tenor solos strike me as undistinguished.

Another defect are the lapses on *Dream* (Kenny's unsure intonation on the tune and his too obvious inclusion of *As Time Goes By* after Bishop's pleasant solo). I get the general feeling that if more takes of most of the sides had been made, a better LP would have resulted. Kenny has long merited his own

collection. I hope he'll have more, and that they'll be done with somewhat more care. (Debut DLP-9)

## Jean Goldkette

I'm Gonna Meet My Sweetie Now; My Pretty Girl #1; Proud of a Baby Like You; I'm Looking Over a Four-Leaf Clover; Clementine; My Pretty Girl #2; That's Just My Way of Forgetting You; My Blackbirds Are Bluebirds Now  
Rating: ★★

A set of historically interesting sides of the 1927-'28 band that harbored such cruising individualists as Bix Beiderbecke, Tommy and Jimmy Dorsey, Fud Livingston, Danny Polo, Frank Trumbauer, Joe Venuti, Eddie Lang, and Chauncey Moorehouse. As the notes indicate, the Goldkette band offered more freedom for the jazzmen involved in it than did the ponderous Whiteman entourage of that era, but it's quite debatable to state, as the annotators do, that "no orchestra of its day, and perhaps none at that time, was able to combine 'commercialism' and real jazz as successfully."

Anyway, though the notes say that Bix doesn't solo on the first four, that horn after the vocal on *Baby* isn't Leo Durocher, and Bix comes on again in an interesting chorus against the orchestra after the vocal on *Clementine*. He's also heard in a solo capacity on *Clementine* in the second EP.

Two masters are provided for the first-rate Polo clarinet solo in *Pretty Girl*, and there are large samplings of Joe Venuti as well as other soloists of varying interest. The last two numbers are by a changed band with unknown personnel. The driving trumpet on those may be by Sterling Bose. A good set, and it's better than that for ardent Bix admirers. Label "X" EPs EVA-9, EVA-10, also available on LP.

## Bob Gordon

Meet Mr. Gordon; Two Can Play; What a Difference a Day Makes; Union Bottom; Tea for Two; Modus Operandi; For Sue; Love Is Here to Stay  
Rating: ★★

Dick Bock has come up with another new jazz recording star. This is the first LP devoted to Gordon, who has been part of the unusually productive Los Angeles scene for the last six years or so. Bob is a vital, swinging baritoneist and he's joined on these sides by tenor Jack Montrose, whose blowing is equally interesting. Montrose, in fact, indicates that, in time, he conceivably could give Stan Getz some compe-

titution as the reigning young tenorist.

The brisk rhythm section is composed of drummer Billy Schneider (a former Lennie Tristano student), pianist Paul Moer (now working for a masters degree in composition at the University of Southern California), and the always first-rate bassist, Joe Mondragon (a member of the Warner Brothers studio orchestra).

The five originals and all eight arrangements are by Montrose. His writing is marked by a concise, often witty linear skill and I like his crisply intersecting lines here better, in general, than I did on the *Chet Baker Ensemble* set (Down Beat, July 14).

As a writer of originals, however, Montrose has somewhat the same problems as, let's say, Russ Freeman. His tunes are clever, but as of these two LPs, they don't show too wide a range of mood and not much developmental maturation. And there is often too similar a feel to beginning lines themselves. An exception is the tender *For Sue*.

As an arranger of standards, Montrose has a stimulating imagination (c.f. *Tea for Two*). This is a freshly sounding set all around. (Pacific Jazz PJLP-12)

## Al Haig

Autumn in New York; Isn't It Romantic? Royal Garden Blues; Moonlight in Vermont; All God's Chillun; Body and Soul; Gone with the Wind; On the Alamo  
Rating: ★★

Esoteric, the company that issued the historic Jerry Newman recordings of Charlie Christian and Dizzy Gillespie experimenting at Minton's, has now added some present-day jazz to their largely classical catalog. Cut in May of this year, this excellent set is especially valuable in that Al Haig has been all-too-infrequently heard on records in the last few years—or in person, for that matter. Al was one of the first of the influential modern pianists, and at 31 he indicates here that if he wants to, he can again make an important place for himself in the field.

Haig's is a singing approach to the piano as well as a swinging one. He plays with unusual sensitivity and taste, always lightly energized by an easily flowing pulsation. Al's no stomper, but he's far from fragile. I note from some of Al's choice of chordal patterns, especially on ballads, that his liking for Debussy is still operative. Choice of tunes is good; it's particularly pleasant to hear *Alamo* and *Wind* again. *Royal Garden* hasn't been quite so imaginatively overhauled since the Duke Ellington version in one of his albums for Victor.

Al gets firm, unobtrusive support from drummer Lee Abrams and bassist Bill Crow (the latter is a regular member of the Marian McPartland trio). Recorded sound is good. This LP is very close to five stars, and ratings aside, is thoroughly recommended. (Esoteric LP ESJ-7)

## Johnny Hodges

★★★ Easy Going Bounce  
★★★★ Indiana

Johnny's personnel for this recording included Emmett Berry, Arthur Clark (tenor), Lawrence Brown, Leroy Lovett, Ray Brown and J. C. Heard. *Bounce* is a Lovett original, a thematic skeleton for a swinging Hodges solo followed by shorter choruses by Berry and Clark. The riffs behind and between the solos, however, could stand overhauling (or retirement to pasture). The all-ensemble last third of the side is built on tired lines and voicing that indicates Lovett may have written this one in a hurry.

*Indiana*, too, is encumbered with intrusively routine ensemble patterns. There are open spaces for Hodges, Brown, Berry, and Clark that make the side worthwhile, but surely it must be possible to provide a fresher framework for the solos. The band is still a romping one, however, with a large amount of vitality despite the writing. (Norgran 113)

## Dizzy Gillespie

★★ Hey, Pete  
★★★ One Alone

Dizzy uses the combo he's been working the clubs with—Hank Mobley (tenor), Wade Legge (piano), Charles Persip (drums), and Lou Hackney (bass). *Pete* is an undistinguished riff tune with silly ensemble vocalizing at the beginning and end. The rest is Dizzy. His choruses swing and are technically dexterous, but he doesn't finally build anything worth the effort on this one. I wonder why he chose to record the tune.

Dizzy blows well on his own ballad (which has echoes at the beginning of *They Didn't Believe Me*). But he's hampered by routine support. I'm curious as to how different this might have sounded with, let's say, the Peterson trio behind Dizzy. As it is, Dizzy is the only one worth careful hearing. (Norgran 116)

## Lennie Hambro

Feeding the Chickens; Mucho Pompero; Mambo Barbarita; Linda Luna  
Rating: ★★

Participants in this *Mambo Hambro*, as the EP called, are altoist Hambro, trombonist Eddie Bert, and Machito veterans Rene Hernandez (piano), Joe Manguals (bongos), Ramon Santamaria (conga drum), Ubaldo Nieto (timbales), and Louis Barreto (bass). Rhythm section provides the properly polyrhythmic mambo backing, leaving the soloists to attempt what the notes call a "fusion of modern jazz with authentic Latin rhythms." Only Bert consistently makes it, blowing fine jazz while melding with the mambo beat.

Hambro (who's worked with

Gene Krupa, Ray McKinley, and Machito) comes closest to Eddie in his *Bararita* chorus but elsewhere is more convincing as a manipulator of the mambo beat than as a jazz soloist of stature. But if you dig mambos, you'll probably like this. In terms of jazz, the rating would have been higher if there had been just Bert and the rhythm section. (Savoy EP EP-8116)

## Woody Herman

★★★★ Mambo the Most  
★★★★ Mambo the (U) Most

Perez Herman and his young conquistadors in the number they've been wailing on successfully throughout the country and also scored with during the European tour. Most notable are the blazing brass and rhythm sections who play as if they were looking at Abbe Lane. There are also effective solos by Jack Nimitz (baritone), Cy Touff (bass trumpet), Bill Castagnino (trumpet), and the head of the army on clarinet. The idea was by Woody and Reuben McFall, with the latter having written the arrangement. Good recording. (Mars M-1006)

## George Lewis

Introduction; Salute to Ohio State; Collegian; Mama Don't Leave; No Music; Climax Rag; Lord, Lord, You Certainly Been Good to Me; High Society; If Ever I Cease to Love; The World is Waiting for the Sunrise; Maryland, My Maryland; Just a Little While to Stay Here; Flee as a Bird; I'll Be Glad When You're Dead, You Rascal You; Burgundy Street Blues; Over the Waves; Bugle Boy Blues; Doctor Jazz; Red Wing; Corrine; Lee Cream; Chimes Blues; Sensation Rag; When the Saints Go Marching In; Muskrat Ramble; Finale  
Rating: ★★

If a whole Vladimir Horowitz concert can be recorded, why not an entire George Lewis recital? This is the complete record of a concert by the Lewis band at Ohio State university March 3 of this year (title of the album is *Jazz at the Ohio Union*). With George are Jim Robinson, Lawrence Marrero, Alcide (Slow Drag) Pavageau, Alton Purnell, Joe Watkins, and Avery (Kid) Howard. Watkins and Purnell do the vocals. The fluctuating balance could have been much better. (There is no reason why a live performance can't be balanced as well as a studio session if you know what you're doing.) But the recorded sound is more or less serviceable, despite considerably less presence than could have been obtained, plus an often overrecorded banjo. The label says it's "Hi Fidelity" (define your terms).

There are some rough spots in execution throughout the session, but it all moves along with rocking integrity and abandon. High points (Turn to Page 14)

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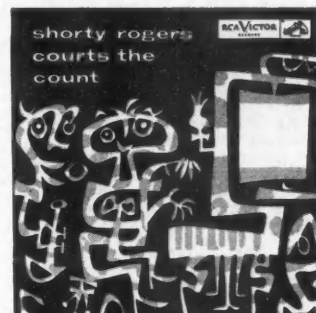
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## Jazz Reviews

(Jumped from Page 12)

for this listener were *Ice Cream and Burgundy Street*, even though I've heard them often before. Also the vocal on *Saints* ("I want to be in that number—when the sins go marching in").

Both in recording fidelity and consistency of excitement, this isn't up to the George Lewis LP on the Jazzman label (*Down Beat*, May 19), but it should be quite a feast for insatiable traditionalists and would make quite a present for one.

Touching is Lewis' simple finale in which he says to the shouts of the crowd, "I don't know what to say..." I wouldn't expect to find a lost tribe like this in the first place. As he's discovering, there are thousands of members of that tribe in the midwest colleges he's been concertizing at, on both coasts, and in Europe. Meet another member. (*Disc Jockey 12" LPs boxed DJL-100*)

### The Missourians

*Market Street Stomp; Prohibition Blues; I've Got Someone; Ozark Mountain Blues; Swingin' Dem Cats; Scotty Blues; 400 Hop; Vine Street Drag*

Rating: ★★

A valuable find in the Label "X" reissue series. The Missourians were composed mainly of men who later became the Cab Calloway orchestra in 1930 when a booking agent got the idea of having Cab front the band. Originally a mid-west group (most of the men were from St. Louis), the Missourians had been influenced by Benny Moten, played the vaudeville circuits, had been the first "Cotton Club Orchestra," had toured with Ethel Waters, and were in great demand at Harlem dance halls.

In these 1929-'30 sides, the Missourians in solo and ensemble play a hard-driving, gassy jazz with a strong, swinging beat. Notes supply personnel, original master numbers and other data to gladden collectors' crania. As the annotations indicate, this young band was "full of enthusiasm for their music and of ambition to carve out a reputation." They sound it. (Label "X" EPs EVA-15, EVA-16, also available on LP)

### Sam Most

*Scroobydoo; The Night We Called It a Day; Eulalia; I Hear a Rhapsody; A Cuss Called Coss; There Will Never Be Another You*

Rating: ★★

The 23-year-old Most, who has not been well served on his few previous recordings, finally has an LP that sets off his flute and clarinet work with good fidelity and in reasonably interesting arrangements. Personnel includes Doug Mettome, Urbie Green, Bob Dorrough (piano), Percy Heath, and a drummer disguised as Blue Bells. Being obtuse, I didn't at first dig the obvious word play, but I suggest you focus your thoughts on

that last word. See? No trouble at all.

Dorough wrote two of the originals and arranged *Rhapsody and Day*. Mettome arranged *There'll Never Be*, and Most wrote the original dedicated to the man who did the notes. High point is the intelligently imaginative flute-piano interplay on *Rhapsody*. Rest of the writing didn't gas me, as the saying goes. On the sides on which they appear, Green is fine and Mettome is effective but slightly erratic. Rhythm section is first-rate. Pianist Dorough, a veteran of New York sessions and currently Sugar Ray Robinson's accompanist, indicates from his brief solos here that he could profitably be heard more often on records.

Most plays good flute and could become a leading contender for the top jazz clarinet position. He has warmth, interesting conception, and he swings. His style so far is somewhat eclectic, but the notes say he doesn't expect the culmination of his powers to occur until 1958. It might even happen before then. (Debut DLP-11)

### Red Norvo

*There Will Never Be Another You; While We're Young; Jersey Bounce; Summer Night*

Rating: ★★

Red's debut for "X" could have been more impressive. Its not Red's fault—he sounds as young and creative as ever. But someone chose to record him as the only soloist backed by a large band. The resultant lack of variety isn't helped by Shorty Rogers' rather routine, though lightly jumping arrangements. You is perhaps the best scored. Though these are good dance records, they're not top-flight jazz. There is little real attempt to work out freshly contrasting lines between vibes and orchestra. It would have, in any case, been better to use some of the first-rate sidemen on hand for complementary solos.

Label doesn't list full personnel, so this is it: Bob Gordon, Jimmy Giuffrè, Bud Shank, Bill Holman, Oliver Mitchell, Bob Enevoldsen, Conrad Gozzo, Don Fagerquist, Marty Paich, Curtis Counce, and Shelly Manne. Those sounds in *Jersey Bounce* and the beginning of *Summer Night* aren't overly resonant crickets or a crack in the EP. It's Red using slap-hammers.

On second thought, this probably isn't Shorty's fault either. He probably was asked to write this innocuously so the records would "sell" better. Actually, in jazz, the smartest commercial approach is to let the men play and write as they want to. Otherwise, the session sounds too controlled—as this does. I hope Red has more freedom on his other "X" sides. And I'd bet that the more freedom he and his associates have, the better the records will sell. (Label "X" EP EXA 10)

Read *Down Beat* regularly to find what's happening in all phases of music.

### King Oliver

*West End Blues; I've Got That Thing; Freakish Light Blues #3 and #4; Can I Tell You; My Good Man Sam; Sweet Like This; New Orleans Shout*

Rating: ★★

King Oliver at the beginning of his period of decline, but still very much worth hearing in these 1929 sessions, all but two of which were made in New York. Personnel on the first four includes men who ordinarily worked as part of Luis Russell's band at that time—J. C. Higginbotham, Teddy Hill, Paul Barbarin, Luis himself on piano, and either Charlie Holmes or Albert Nicholas on tenor, among others. Personnel on the Chicago dates are unknown, but on the last two tunes, among those present were Dave Nelson, Jimmy Archey, James P. Johnson, Don Frye, and Freddie Moore.

There is nothing startling here, but several of the solos by Oliver and his associates are of interest, and to this listener it is always absorbing to hear the man who most directly influenced Louis and whose own earlier records with the Creole Jazz Band remain among the most startlingly alive of all jazz classics. By the way, I think the Nelson-Oliver puzzle the notes talk about occurs on *Sweet Like This* rather than *New Orleans Shout*. (Label "X", EPs EVA 11, EVA 12, also available on LP)

### Ringside at Condon's

*Original Dixieland One Step; Keeping out of Mischief; Squeeze Me; Memphis Blues; Dipper Mouth Blues; Sweet Georgia Brown; The One I Love; Just the Blues*

Rating: ★★

If this is a hi-fi recording, as the label blandly states, I will trade in my ornate set for a wind-up portable and a hearing aid. Actually, the fidelity on this apparently on-the-scene recording is of disturbingly small size and there is surface noise. But the music is good, solid, energetic Dixieland which is why the rating.

Wild Bill Davison heads the band that included Eddie Condon, Cutty Cutshall, Edmond Hall, Gene Schroeder, Bob Casey, Cliff Lee-man, and Buzzy Drootin. (Four out of the eight names are misspelled in the notes, which is a little less than par for the course.) Also that's Peanut Hucko, not Hall, on the cover. And the misguided annotator is wrong when he thinks "sleazy-toned" is a complimentary way of describing Mr. Hall's playing. As a long-time admirer of Edmond, I would vigorously assert that Mr. Hall's full-bodied firm sound is the opposite of sleazy.

Other strange word misadventures occur in the notes but space limitations preclude my dwelling on them. Wild Bill and Ed are the two outstanding soloists. Schroeder, by the way, deserves an LP unto himself where he can play what he wants to. Watch how you use that hi-fi tag, dad. Eventually the quiet consumers will revolt. And

that applies not only to this company. (Savoy LP MG 15029)

### Joe Roland

*Sally Is Gone; Dee Dee's Dance; Half Nelson; Love Is Just a Dance; Garry's Flight; Indian Summer; I've Got the World on a String; Stephanie's Dance*

Rating: ★★

On the first four, Joe adds four strings to a basic jazz quartet: Gus Oberstein and Jules Modlin, violins; Mike Barton, viola; Sid Kassimir, cello; Joe Puma, guitar; Ish Ugarte, bass, and Harold Granowsky, drums. The writing for strings is more in the jazz context than is usual, but it still doesn't make it. Though the writing has possibilities, the execution by the strings is stiff, however well-intentioned. Joe is fine as are the few Puma guitar solos, and Paula Castle has a promising vocal on *Plaything*.

The last four have just a quartet with pianist Freddy Redd, drummer Ron Jefferson, and Oscar Pettiford. These are more satisfactory, with Joe again displaying taste, imagination, and beat with good rhythm section support.

The engineer on these was Rudy Van Gelder whose work is usually first-rate. Here, however, the balance on both sides could have been better. Vibes and strings are overly shrill; on the quartet sides, the excellent Pettiford bass solos especially lack presence. But I would guess the pressing is more at fault than Rudy, and these are not especially good surfaces. (Savoy LP MG 15034)

### Phil Urso—Bob Brookmeyer

*Chiketa; Stop Watch; Ozzie's Ode; Wizard's Gizzard*

Rating: ★★

Ozzie Cadena, Savoy's new jazz a&r head, deserves congratulations for having set this one up. The rhythm section he selected is, I become more and more convinced, the most consistently valuable of all those that have been appearing regularly on records: Horace Silver, Percy Heath, and Kenny Clarke. Bob Brookmeyer already generally is recognized as one of the major young voices in jazz. His playing here, as on all his other sides, is warm, fresh and swinging.

Phil Urso has been developing through the year with very little recognition. He's at the stage now where he merits serious consideration as one of the most consistently rewarding of the younger tenors. His tone and approach is in the Lester Young-and-second-line tradition, but he has his own identifiable voice. Urso also is a swinger who can adapt imaginatively to all tempos.

Rating is not for the brilliance of the originals (they're not) or for anything strikingly far out (nothing is here). The rating is for the rare feel of relaxed integration on the date; the first-rate musicianship of all five men involved, and the free-flowing warmth, personal inventiveness, and natural pulsation that is the essence of good jazz in any style. I got particular kicks from the

## Indiana Ops Can't Find Enough Band Names For Hotel

Rochester, Ind. — While some ballroom operators are complaining about business this year, two partners here, who operate the Colonial hotel, are complaining, too—but only that they can't get enough name bands.

They spend much of their time calling long distance trying to get bands, not just for one night a week but for as much as six nights out of every week. This is the second year of large orchestra operation for Dave Schafer and Maurie Copeland and so far, all the bands have paid off at the box office.

For their June 29 opener, Louis Armstrong came in and was followed the next day by the Dorsey brothers. For the 4th of July weekend, Buddy Morrow was the attraction with Les Brown coming in the 8th. Brown repeated Aug. 5.

Billy May was in July 13; Ralph Flanagan, July 15, and Count Basie wound up the week, drawing more than 1,100 on the 17th. Ralph Marterie was in July 22.

On Aug. 7 Tex Beneke held forth, and Flanagan, another repeater, came back the 11th. The hoopla for the Labor day week starts with Tony Pastor Aug. 28; Pee Wee Hunt, Sept. 3; Johnny Palmer, 4 and 5, and Ray Anthony tying things up Sept. 6.

The owners are thinking of expanding the season next year, starting earlier with names and staying open later. The Val Eddy trio also plays six nights a week in the lounge.

series of time-energizing breaks in *Stop Watch*. Non-musically, there are kicks in the exotic prose in the notes according to which Kansas City is a "pendulous metropolis" and Kenny Clarke has an "impaling beat." (Does he cut notches in his belt after every session?) Savoy EP XP8118)

### Lester Young

★★★★ *Willow, Weep for Me*

★★★ *Jumping at the Woodside*

With Pres are Jessie Drakes (trumpet), Gildo Mahones (piano), Gene Ramey (bass), and Connie Kay (drums). *Willow* is taken at an ambling tempo. Lester's tone is somewhat cloudy in places, and his level of improvisation has been more inventively fired on other occasions. There are several moments worth rehearsing, though, and throughout there's the extraordinary Young rhythmic ease. Drakes comes in only for some muted counterlines toward the end. *Woodside* jumps solidly. Again, however, Lester has been fresher in his lines and their development than he is here. It might have helped the side if Drakes had been given a full chorus or two. (Norgran 1112)

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## Westminster To Do Pop Records

New York—Westminster Records, long one of the leading labels specializing in classical recordings, has expanded into the popular market.

Billy Butterfield and a 14-man band are featured on one of the first releases in this series. Record will be issued in September. Butterfield, the first and only American artist signed for the label's new series, was contracted for two recordings, but Westminster hopes to produce more records by him in the future.

## Milwaukee Spot Schedules Talent

Milwaukee—Scaler's brought in Johnny Hodges Aug. 17 for eight days and was to follow with Charlie Ventura and Mary Ann McCall Aug. 30 for two weeks.

Erroll Garner is the attraction starting Sept. 13, and Herbie Fields is due in the early part of October. The place opened recently with Buddy DeFranco.

## COUNTERPOINT

By Nat Hentoff

One of the most frequent questions received at the offices of music magazines and jazz disc jockeys goes something like this: "I am a high school (or college) student and am writing a paper (or thesis) on jazz. Can you send me a list of books and articles on jazz that I can consult?"

Finally such a list has been compiled, and so far as I know, it's the most comprehensive one yet. Contained in a well-designed pamphlet called *The Literature of Jazz*, the list is available from the New York Public Library, 5th Ave. and 42nd St., New York City. The cost is \$1, postage prepaid.

*The Literature of Jazz* has been compiled by Robert George Reisner, an art reference librarian by profession. Reisner is also curator and librarian of the Institute of Jazz Studies whose executive director, Marshall Stearns, provided the introduction for the pamphlet. Reisner also has been a one-man battalion this last year in an attempt to bring modern jazz to Greenwich

Village through his sessions at the Open Door (*Down Beat*, Nov. 4).

### Three Sections

The listing is divided into three sections—books on jazz (foreign as well as domestic, including some fiction); magazine articles, and a list of magazines devoted wholly or principally to jazz. As Reisner admits, "the list does not presume to be inclusive," but it's a fine beginning and the best attempt so far.

Reisner could have included the mailing addresses and subscription prices of the magazines cited in the third section but that's the only major objection.

*The Literature of Jazz* begins to fill a long-standing need and is to be recommended to any one planning research into any aspect of jazz. Reisner, by the way, is working on a biographical directory of

jazzmen, another project for which there is much need.

Another book tries to fill another long-term need, and doesn't succeed nearly so well, partly because the task is more difficult, and partly because the approach could have been wiser. The book is *A Guide to Longplay Jazz Recordings* by Frederic Ramsey, Jr. Published by Longplayer Publications, Inc., New York City, the book is available in a paper cover edition at \$3.50 and in hard covers at \$4.50.

The *Guide* does have a number of advantages. Ramsey has listed some 1,500 jazz LPs, a listing available nowhere else up to now. In addition to the usual index of artists, there's a valuable index of song titles so you can find out quickly how many different versions there are of a tune and by whom.

There is also an interesting section of photographs, including several I've never seen printed in previous books on jazz (particularly, a marvelous picture of Bessie Smith.)

But there are several unfortunate defects. First of all, it's inevitable that the book was out-of-date the day after it appeared. But

## Gumina Makes Sides On Own

Hollywood—Tommy Gumina, the Harry James accordion "discovery" who recently signed a three-year contract with Century Records, took the instrument into new fields on his first session here. He did a jazz album backed by a group that included Louie Bellson, drums; Tommy Todd, piano; Buddy Hayes, bass; and Johnny Calfeffe, guitar; and followed that with session in which he was supported by concert-style unit including 12 strings, French horn, woodwinds, rhythm, and harp. Henry Russell conducted.

It also marks first time on records for a new model accordion made especially for Gumina and containing a device of his own invention which he says "gets away from the old-fashioned accordion sound."

provision can be made for regular supplements to keep the discography up to date. There is no indication that Ramsey or his publisher plan this.

Second, there are a number of omissions that were available while the book was being compiled.

Third, I get little impression of there having been much thorough research into recording dates or personnel. I know from the problems Hannah Altbush and I have every two weeks in preparing *Down Beat's* jazz record reviews that this data can be obtained if you're stubborn and relentless enough. I doubt if Ramsey tried very hard in most cases.

The fact that Ramsey states in his preface that this is not intended to be a "definitive" discography doesn't excuse him for the scanty listings of personnel on so many of the LPs. It would have been much more valuable to have as full personnel as possible instead of Ramsey's opinions of the records and his essays on topics like "cool jazz" and "the Dixieland revival." I am glad, however, that he pointed out the important case of Bucklin Moon (Page 204).

### Point Of Book

This book apparently was designed to present a comprehensive listing of jazz on LP, not for more essays. And there are simply too many gaps in personnel and date listings to make this more than temporarily valuable as a guide.

It will do until a better one comes along—and at least two long-term projects, Ramsey indicates in his brief bibliography, currently are being prepared by others.

It's too bad Ramsey hasn't equaled here the standards of his previous excellent work in jazz history and research.

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## FEATHER'S NEST

By Leonard Feather

The 20 Questions column about the record glut produced a mail response so high both in quality and quantity that it will take a little patience on my part and a little indulgence on yours while I plow through it.

More than a third of the mail was typewritten, and more than 75 per cent of it went into great detail—16-page, 5000-word tracts were not uncommon. *Down Beat* record buyers take their hobby seriously enough to be disturbed about its present status.

Question 1 was: Now that the business of marketing jazz records has been taken up by everybody and his brother Sam, don't you find it impossible to hear everything that's going on?

Yes.....94 per cent.

No.....4 per cent.

A typical comment: "Record companies, especially the smaller ones, tend to jump on the bandwagon of any new style or sound, which leads to many releases of similar styles, causing a shadow to be cast over artists of true merit. So not only is it impossible to hear everything, but it is difficult to be able to hear the best, the music that should be heard."

Even in Los Angeles, a reader added, "We are situated in a city that is very jazz conscious, yet with the present flooding of the market it is impossible."

Among the very few "no" answers was: "I rather like brother Sam and don't particularly care to hear everything that is going on. Thank God, I am able sometimes to escape Riches and Rag, a Ricochet Romance and a Ripe Liberate." Since the question specified jazz records, this might be called a qualified, or disqualified, negative.

No. 2: A few years ago many of us were complaining about the lack of interest in jazz displayed by major companies. Do you sometimes wish we'd all kept our fool mouths shut?

Yes.....24 per cent.

No.....72 per cent.

Most readers felt that even

though they can't hear everything, it's a great thing that so much has become available. "It's a healthy situation," says Ned McKinzie of Oklahoma City, "the more jazz there is on the market, the better chance people will have to find what they want."

"Let's hope that some day the channels of distribution improve so that people will be able to choose discriminately rather than just accept what happens to trickle through."

Among the affirmative answers: "You guys should have kept quiet. Too many LPs, too many EPs, what kind of a system does Granz use? He must release 10 LPs a day, 20 EPs a week and 65 singles. It's all too fouled up."

A few answers were jocular or noncommittal: "Well, at least half-shut!" commented one.

No. 3: Do you feel it's good for so much jazz talent to get on records even if half the discs are poorly distributed?

Yes.....74 per cent.

No.....20 per cent.

Art Anderson of KFMB, San Diego, Calif., says, "Poor distribution is a mere matter of a poor attitude on the part of the distributor. I know of at least 10 individuals who wanted to get one of the 'poorer distributed' items heard on my show. Local shops didn't even know that one of the larger distributors (from whom they constantly order) handled them. Why? Distribution should mean promotion!"

Jerry Kass of Brooklyn has a constructive answer: "If releases are limited, then many promising musicians may not get to be heard, and if the releases are too numerous, they may be overlooked and not heard anyway. An initial release by a promising musician is often followed up by another be-



Whether or not you recall the "College of Musical Knowledge" when it was Kay Kyser's highly successful radio show, you've got to admit something has been added in the television version presided over by Tennessee Ernie Ford (left) and backed by the Frank DeVol (right) band. NBC-TV network didn't give us the names of the gals—said they were just "part of the scenery." Very nice scenery.

## PERSPECTIVES

By Ralph J. Gleason

Prof. S. I. Hayakawa, a semanticist of note, has been teaching his subject for a couple of years now at the San Francisco State college summer session, and each year he

has spiced his public appearances with a stroll into the jazz field. Hayakawa is something of a jazz expert, too, having been talking

for a true reaction has been gotten to the first...

"If the companies really want to sell their records, let them hold back additional releases for a while, and let them hold back poor performances altogether. Maybe the date did cost them a pretty penny, but if an album has a reputation for being not up to par, it will ruin the chances for success of future releases by the artist and the company."

"But, as in every form of cut-throat competition, the companies will go on fighting each other, rather than work out an orderly system for showcasing new releases."

And Joan Bender of St. Louis voices my own sentiments when she observes, "It's better to have jazz talent on record and get little distribution than not to have it on record and get no recognition at all."

In the next column I'll review how much time and money the correspondents spend on records, how they feel about the three speeds, and a couple of other problems. Meanwhile, forgive me for being unable to answer personally some of the parenthetical questions you asked in your replies. At the moment I'm too busy tabulating percentages!

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## Accordion To Scholl

By Cliff Scholl

At the recent NAAM music trade convention in Chicago, Julio Giulitti presented John Molinari and Paul Norrback, the famous Finnish accordionist, in an eye and ear-opening concert with his famed Giulitti acc-

ordions guided by the skilled, talented artists, providing wonderful music.

In previous conventions, accordionists' ardor exceeded their wisdom, and accordion music filled the exhibit floors, thus stealing the thunder of the merchants pushing merchandise other than accordions. Not so this time, however.

The Accordion Teachers guild, presided over by Sidney Dawson, had an interesting meeting. A discussion on the annual workshop revealed the tremendous good that was imparted by specialists to the progressive teachers who came from distant points.

The pros and cons of merging with the American Accordionists association was hotly debated, and finally it was agreed that an affiliation of both organizations would be acceptable to both groups.

The complete merger of both groups was held up temporarily, not because of the much-discussed and fought-over notation problem but rather because the ATG would prefer to retain its identity as a teacher organization with teachers

only holding office.

Nonteachers also make up the membership of this group but cannot officiate, whereas the AAA organization encompasses everyone who has a finger in the accordion pie. This affiliation is important to all accordionists and associated persons for the common good of all.

The AAA, with Eugene Ettore wielding the gavel, held an open house meeting with many dignitaries present. At times there seemed to be a great deal of pressure in the room, like the inside of a pressure cooker before it blows its top.

This is a good sign, for it proves many minds were at work. Seven staunch, stalwart members of the Rocky Mountain Accordion organization made known a desire to affiliate with the AAA, which looked on the proposition with favor, and when the machinery is set in motion, I believe the gentlemen from the Rockies and the coast will not have come in vain. This report on the convention will be continued in a subsequent issue.

(Ed. Note: Send letters to Cliff Scholl, 2 Oak St., North White Plains, N. Y.)

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## Dominique Featured On Upcoming Release

Chicago—Windin' Ball Records is readying an LP for September release that will feature four sides by Natty Dominique and his New Orleans Hot 6 and four by blues pianist Little Brother Montgomery.

Trumpeter Dominique is backed by Lil Armstrong, piano and vocal; Floyd O'Brien, trombone; Frank Chace, clarinet; Israel Crosby, bass, and Baby Dodds, drums.

*My Dreams* and *Paper Doll* and contrasted them with some blues (including *A Good Man Is Hard to Find*, a pop tune of 50 years ago whose lyric content the professor seems to give Beanie Smith credit for).

A typical blues line: "If you want to be my man, you gotta give me \$40 down" is offered as proof that in the Negro blues songs there is mutual understanding that love is a human relationship with obligations and responsibilities.

"There is a lot of tough-mindedness in the blues. A head-on tackling of the realities of existence," Hayakawa said.

### Reader Storms Back

So a reader of the report in the *News*, named Carl Short, stormed back, "It's good to know that our future teachers are acquiring moral and spiritual values by getting the good honest feel of life in a brothel."

"Instead of portraying this aspect of life as a picturesque departure from American norms, the professor is giving the embryo molders of the minds of our youth the real dope—that if they eachew sloppy, sentimental, white middle class values and tackle head on the realities of existence, they can avoid schizophrenia."

"Professor Hayakawa seems to share the sentiments of those who (believe) that southern Negroes are a happy, well-adjusted people who would be spoiled by full exposure to the baleful effects of white culture."

Amen.

### Does He Put 'Em Down?

Does Hayakawa put down all of Cole Porter, Rodgers and Hart, Hammerstein, Gershwin, to say nothing of *Tenderly* and a hundred other fine lyrics, in favor of *Why Don't You Do Right?* (which he offered as a blues?)

Would he have us rewrite *Tennessee Waltz* in blues talk? And does he not know what is popular in the r&b lists this year? It's just more of the dilettante jazz fan's worship of the primitive. For a semanticist, of all persons, to further a race myth is unforgivable.

The day my daughter says, "If you want to be my man, you gotta give me \$40 down," I'm not going to thank my stars she's a well-adjusted, real-life kid with no danger of schizoid tendencies because she digs the real old solid blues. I'm also going to knock her block off.

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## The Blindfold Test

(Trademark Reg. U.S. Pat. Off.)

# Louis Still Lauds Guy, Digs Turk But Not Bird

By Leonard Feather

In his first *Blindfold Test*, (*Down Beat*, Aug. 11) Louis Armstrong praised records by Jelly Roll Morton and Duke Ellington, reacted mildly to Les Brown, decided that Shorty Rogers and his ilk were ruining the music business, and allotted high ratings to sides by Roy Eldridge and Chet Baker.

The following comments, like those in the previous installment, were tape recorded and are quoted here verbatim. Louis was given no information whatever, either before or during the test, about the records played for him; he was asked to rate them according to the usual one-through-five-star system.

### The Records

#### 1. Clifford Brown. *Cherokee* (Blue Note).

Well, you know now, just like everybody digs me, I dig everybody. That's the only way to keep it rolling; a matter of opinion. Well, I've heard trumpet solos from 1908 up to the present day—Herbert Clark and all those boys that really used to blow them horns and it sounds like it was recorded yesterday; now a solo such as that one you just played . . . well, my buddy Dizzy lives right around the corner—I think you ought to call him up and ask him about this one!

I don't know what they're playing . . . It reminds me of a guy with a mouth full of hot rice; got to have hot lips to blow that stuff—like he put it to his lips then pulled away, a fever blister or sump'n . . . But if he'd put it right there and hold it there and let about four good notes come out, with a beautiful tone, it would be much nicer . . .

Now you take my boy, Bobby Hackett—he puts my tune on a record—"Some Day da da da dum de." . . . Oh, just them few pretty notes! Worth just a whole basket of these hotmouth notes.

Rate this? Well, you've got to rate him—he's got nerve! If he ain't in the hospital yet, with chop trouble! Just that friction of the mouthpiece—he can't keep that

damn roller derby up all night, and nobody would want to hear that all night. Let's lay about four on him, because a trumpet player's got to get ratings, regardless . . . that's the toughest of all instruments.

Well, we all have our tastes. You should see my files, my collection of tapes. There's all kind of music in there. I've got all the new bands that come up, the college bands, everything.

I've followed Stan Kenton into some of these colleges where he's given them a nice lecture on music of tomorrow and all that, and we get up there in front of that same audience and be doing *When the Saints Go Marching In*, and the whole student body would be singing and swinging right with us!

Then I'd get on that mike and say, "Well, I defy anybody to say I ain't never been to college!"

#### 2. Guy Lombardo. *Undecided* (Decca).

People don't realize that my record of *Sweethearts on Parade* came from Guy Lombardo—and *When You're Smiling*: between Guy Lombardo and B. A. Rolfe. The sax section sound came from Lombardo and the high note chorus idea came from B. A. Rolfe.

Anything Guy Lombardo plays has to get 5½! I've been a Lombardo fan ever since he started—out in Cleveland, I think it was, and he got to Chicago and took Chicago by storm.

We were at the Savoy, and we had our own apartment, and we had an icebox full of steaks and beer and stuff, and Guy Lombardo had a late broadcast and we could catch that last hour, so we'd haul ourselves to our apartment and sit right there and listen. Way back in the 1920s. He's always been great.

#### 3. George Lewis. *Doctor Jazz* (Jazz Man). Comp. Oliver-Morton. Joe Watkins, drums.

Four stars! I've never heard that before. It reminds me of the days when the ofay boys was coming up from the south, and they were singin' on records. I wouldn't

say particularly that it would be him, but it could be a guy like Ray Bauduc.

#### 4. Maynard Ferguson. *Take the "A" Train* (Capitol).

The solo is good for the trumpet player, but he reminds me of a cat that's leaning on something. That's the kind of playing that sends you to the hospital; and I know that if he had to play right behind that a solo like my *Dear Old Southland*, I know they'd carry that poor son-of-a-gun out on a stretcher.

Any man in the section can do what he's doing—just put it up there and play any . . . thing that comes out. So it's not an outstanding solo, by no means. Two stars.

#### 5. Charlie Parker. *She Rote* (Clef). Miles Davis, trumpet; Max Roach, drums.

I came here (New York) in 1924 and no joke, Leonard, I mean, musicians were . . . respected. They were somebody, just the same as if they were going to be in the senate. And everybody played music. And here a . . . takes a drum solo and don't even come out on the beat!

A guy plays a 13 chord, and you know . . . well there ain't another thing he can put in there. And one of these . . . will put one of them bad notes in there. The saxophone player on this—nothing but variations!

I still don't know the name of the tune. The trumpet, muted or open, any way he played it, it would have been bad . . . nothing but variations. Joe Oliver stopped me from doing that back when the red light district was closing down.

When the law started clamping down on places like Pete Lala's, and they had to close at 12 o'clock on Saturday . . . Joe'd come up and watch me play, and I was making all that kind of stuff just to warm up on a tune. I'd play about eight bars of lead, and then I'd wander off, and he'd say, listen, boy, you play some more lead!

Well, let's make 'em feel nice, 'cause they were very active . . . Give 'em two stars.

#### 6. Turk Murphy. *Sister Kate* (Columbia).

When I was young and very green, I wrote that tune *Sister Kate*, and someone said that's fine, let me publish it for you, I'll give you 50 dollars. I didn't know nothing about papers and business, and I sold it outright.

But I just keep this within myself, and I still play it and enjoy it. And I like this—anything Dixieland you can put down five stars for me.

### Afterthoughts by Louis

Clark Terry is a wonderful trumpet man. I heard him with

## Rhythm & Blues Notes

By Ruth Cage

Studio Films, Inc., is the latest operation to recognize the cash potential of rhythm and blues. The television outfit is filming 26 TV shorts with a top artist from the field headlining each one. The picture makers aren't tampering with the basic r&b beat, but they are putting

some fancy production into the films with veteran performer-producer Leonard Reed acting as director.

Harlem's "mayor," Willie Bryant, will emcee all of the series. Most of the names were drawn from the Shaw Artists roster—Faye Adams and Ruth Brown were among the first to be lensed—with other agencies contributing such stars as Roy Hamilton.

The producers couldn't have overlooked that latter name since Hamilton has, without doubt, become the biggest boy in the field. About to be 24, Roy's vocal career can be counted from age 6 when, true to r&b tradition, he got his start singing with a church choir back home in Leesburg, Ga.

### Move To Jersey

The family moved to Jersey City eight years later, and Roy found lots to interest him. He studied art and did well enough at it to get some of his work hung in galleries.

He did some amateur boxing and managed to win six while losing only one heavyweight bout. He even learned electronics well enough to hold down a job in a television factory.

The voice wasn't ever entirely neglected because in Jersey, as in Georgia, there was a church with a choir; Roy was featured with the one at Central Baptist church. Hymn singing wasn't his only musical interest, he developed a fancy repertoire of songs from the semi-classics, specializing in tunes from operettas, and he found time to gig around some neighborhood bistros trying his talent as a pop singer. One such gig paid off.

### DJ Finds Him

This was in a small beer spa in Newark which had among its patrons deejay Bill Cook. The wax spinner picked up his cue in the fairy tale and took the talented youngster into some brighter lights. The first step was an Epic record contract; the next a few hundred thousand copies of *You'll Never Walk Alone*.

Hamilton's "big" voice is something new to the blues field. Knocking out a concert artist's supply of octaves with a beat is a new kind of gimmick in this field. Aside from the inevitable recordwise, the next big thing for Hamilton is a star spot in the *Rhythm and Blues Show* which Gale is putting on the road this fall.

Another star in that troupe, will be Faye Adams, who used to sing in Jersey choirs, too. Her latest, *It Hurts Me to My Heart* by Charlie Singleton, promises to move her onto the pop charts.

This arbitrary pop chart distinction, incidentally, is slipping away, it seems. Selling 800,000 copies of a record seems evidence of popularity, but the addition for an R&B tune that hits that mark is added on a different ledger. How much longer can such statements as "and here are the Crew Cuts with a 'pop' version of the 'r&b' hit *Sh-Boom*" hang on, we wonder.



Roy Hamilton

Duke and with Basie at the Strand. It's a shame that they bury him like they do. Somebody should give Clark his own band and let him get men that have tone, that blend with him.

You don't need a cat that makes a whole lot of notes; just let 'em have that tone and those thoughts. And that's the way Clark plays. And Bunk Johnson and Joe Oliver, the boys before me—they all had imagination. . . .

In the '30s we had trumpet players, and they all was blowing to some extent, and the way they're weeding out has got me kind of puzzled. Here I'm playing 40 years . . . Evidently I stuck to the right people. I never left the essence of New Orleans, when them brass bands would hit that street. As many bands as you heard, that's how many bands you heard playing right.

I thought I was in heaven, playing second trumpet in the Tuxedo Brass Band—and they had some funeral marches that would just touch your heart, they were so beautiful. And the day I left New Orleans to join Joe Oliver, they tried their best to persuade me not to leave. And I said, "Joe Oliver's the only man that can get me to leave New Orleans!"

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# Country & Western

**DOWN  
BEAT**

## Fabor Robison Top Hit Maker In C/W Field In Two Years

**By Bea Terry**

Fabor Robison is the recent recipient of a trophy which reads "County Barn Dance Award of 1954 to Fabor Robison, Western Star Maker." Almost everyone in the music business has heard of Robison and knows of his success.

But few can understand how this man, inside of two years, has become one of the country's most important figures in c/w recording business. He owns two labels—Abbott and Fabor—and both are successful.

A short time ago, when as manager of Johnny Horton, Robison made some records of his artist—not to sell especially but chiefly to use as DJ promotion to help build Horton as a property. At this time Robison was spending his time in the south, where hits in the c/w field are made.

While in Texas promoting Horton, Robison met a disc jockey/singer/bandleader leader from Henderson, Texas, named Jim Reeves. Reeves had been interested in recording but was ready to ditch the idea when he met Robison. Fabor met Reeves when Horton was booked to sing at a club where the Reeves group was playing. Robison immediately became interested in Reeves as an artist.

### Reeves Reluctant

But Reeves was rather reluctant to go along with anyone in the recording game, especially with a man who didn't have a label of any name value. It took some tall talking on Robison's part to interest Jim. But fate was in there pitching.

About this time, Robison met an unknown songwriter named Mitchell Torok, who had a song titled *Mexican Joe*. Robison liked the song, although Torok insisted he had many numbers which were better.

The song and recording by Reeves was a smash hit—but not so overnight. Robison owned the master record. He had no distributors and was unfamiliar with the routine of a recording company ex-


**Fabor Robison**

ecutive. He spent months reaching DJs, coin operators, and distributors and succeeded singlehandedly in winning the 1953 trophy given by the Coin Operators of America for having the best c/w record, *Mexican Joe*.

### Likes His Voice

Not only was Robison sold on Torok as a songwriter, but he also liked his voice. Therefore, he asked Torok to record *Caribbean*. And Torok had a smash hit on his hands, too.

These two big records were followed by *Bimbo* by Reeves on Abbott records. This, too, was picked up by other artists, including Eddie Howard on Mercury and Pee Wee King on Victor. But Robison's luck continued, and he again had the biggest record. Reeves' recording of *Bimbo* stayed on trade charts many weeks, as a best-selling record, most played by DJs, and most played on juke boxes.

With Abbott records firmly es-

## Nashville Notes

**By BILL MORGAN**

A bunch of new records have been released, and we'd like to mention some of them. Eddy Arnold has a new one, *Hepcat Baby* penned by Cy Cohen, and the flip is *This Is the Thanks I Get*, a ballad along the lines of *I Really Don't Want*

to Know... Mercury released Betty Amos' recording of *Don't Drop It*... Carl Smith seems certain to have another big one in *Go, Boy, Go*, and the other side, *If You Saw Her Through My Eyes*, looks equally as big... Al Terry of *Good Deal Lucille* fame has a new one for the Hickory folks, *House of Glass* and *Show Me That You Love Me*.

Now for some news around and about *Grand Ole Opry*. Tommy Hill, Hickory recording artist and brother of Goldie Hill, left Shreveport, La., and is now on the *Opry*.

Danny Dill, of Annie Lou and Danny, back on his feet again after suffering a leg injury playing softball with the *Opry* ball team... Oscar Davis, long one of the top country music promoters, has returned to Nashville after too long an absence... Ray Price currently is riding high with *Much Too Young to Die*... Columbia has signed a new artist, Norvin Kelley. Both his first efforts are

published, Robison created the Fabor label. The second release, Ginny Wright's *I Love You*, smashed. It rode on the charts for 22 weeks. Few persons would guess that Ginny was working as a waitress in Cleveland when Robison signed her. She had spent some years, as had Torok and Reeves, trying to get into the recording field. But it was Robison who recognized her talent.

Currently, *Looking Back to See* has made name artists of Jim Edward and Maxine Brown. They also wrote the tune. Like the others, it's been picked up by other labels, so it is evident that major labels have their eyes glued on Abbott and Fabor records and the songs that Robison picks up.

Now he has started releases in the r/b field as well with a new release. What he will do there is yet to be seen; but in the country and western field, Robison has proved himself a dynamo.

Some say he has almost an uncanny knack for picking tunes, artists, and background. This is coupled with an ear for talent and music and an inexhaustible drive.

penning by veteran songwriter Jimmy Rule.

It's official that RCA-Victor artist Hawkshaw Hawkins will headquarter in Springfield, Mo., where he has associated himself with the Top Talent Booking office. The balladier, who left 50,000-watt WWVA in Wheeling, W. Va., to join Red Foley and the many other artists who recently have moved to the Crossroads Community, has begun his own daily show on station KWTO in addition to appearing weekly on local television outlet KYTV. Capitol's Jean Shepard is to return from a Texas visit to appear daily on Hawkshaw's radio series... Smiley Burnette is set for a continuous string of celebrations, fairs, and drive-in theaters through Labor day... Radiozark Enterprises' vice president, John Mahaffey, and the firm's staff producer, Bill Ring, are again in Hollywood, where they will transcribe additional shows in the Tennessee Ernie series.

The curtain has gone up on Top Talent's newly acquired 1,100-seat Jewell theater for the first performance of *The Ozark Jubilee*, starring Red Foley, Tommy Sosebee, Slim Wilson, Porter Wagoner, and Hawkshaw Hawkins. The entire two-hour show will be broadcast on KWTO with a network half-hour in the offing for early fall.

### Warrens' Dad Dies

New York—Father of Smokey and Shorty Warren, country and western stars, died in Phoenix, Ariz., July 5. He was 71. Well-known among c/w artists, he is survived by his widow, two other sons, and a daughter.

## Town And Country Music

**By Bea Terry**

The Sons of the Pioneers start a tour with Roy Rogers Aug. 26 including a stint with Rogers in Madison Square Garden in New York Sept. 30-Oct. 18. Negotiations are under way for the Pioneers to make two CinemaScope films with Rogers.

Hank Snow plays dates in California come September... Bob Wills guested on Sandy's Hayride, KTTV-Hollywood July 17 and was such a success that he's called back for a couple of repeat performances... Polly Possum and Joe Wolverton have been signed to play a four-week engagement at the Brown Derby in Honolulu.

Parks have been big business back east for many years, but up to this year only one operated in California. That was Ft. Washington Beach in Fresno. Now open are Live Oak Park in McFarland, Paradise Park at Modesto, and Brownsvalley Park near Marysville.

Fabor Robison reports that reaction to the new Fabor release, *Itsy Bitsy Me/Why Am I Falling?* is nothing but good. Also good reports on Billy Dee's *Puppy Love*... Good reports, too, on the crowds turning out for Robison's *String Music Show* which stars Abbott and Fabor recording artists in western states... Lefty Frizzell just back from playing dates for two weeks in Honolulu and appeared on *Town Hall Party* July 31... Tommy Duncan guested on Cliffe Stone's *Hometown Jamboree* July 31... Grandpa Jones starts a California tour Aug. 31 and will appear at *Town Hall in Compton, Calif.*; *Hometown Jamboree* in El Monte, and *Bostonia Ballroom* near San Diego during the tour... Freddie Hart, regular of *Town Hall Party* seen locally on KTTV-Hollywood and heard on KFI-NBC is playing dates in northern California in August.

## Gretsch Spotlight

### Gipsy Markoff Likes the Looks-Plus of Her New La Tosca


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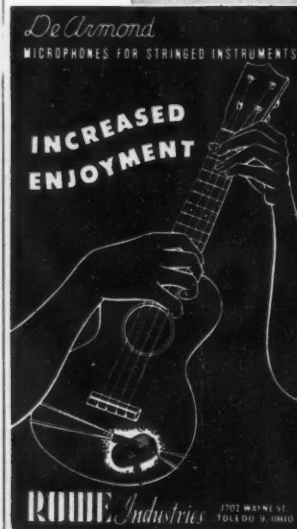
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## Top C&W Discs

Here are the top country and western records for the last two-week period, as named by the country's leading c&w disc jockeys.

CARL FITZGERALD, MERIDIAN, MISS.

1. Hank Snow—*I Don't Hurt Any More* (RCA)
2. Ray Price—*Much Too Young to Die* (Col)
3. Hank Thompson—*Honky Tonk Girl* (Cap)

4. Kitty Wells—*You're Not Easy to Forget* (Decca)
5. Justin Tubb—*Goldie Hill—Looking Back to See* (Decca)

Most Promising

1. Jimmy Newman—*Night Time Is Cry Time* (Dot)
2. Martha Carson—*I Bowed Down* (Cap)
3. Jim Reeves—*Padre of San Antonio* (Abbott)
4. Wanda Jackson—*Billy Gray—You Can't Have My Love* (Decca)
5. Eddy Arnold—*The Touch of God's Hand* (RCA)

NELSON KING, WCKY, CINCINNATI

1. Hank Snow—*I Don't Hurt Any More* (RCA)
2. Kitty Wells—*Red Foley—One by One* (Decca)
3. Webb Pierce—*Even Tho* (Decca)
4. Webb Pierce—*Sparkling Brown Eyes* (Decca)
5. Slim Whitman—*Rose Marie* (Imperial)

Most Promising

1. Johnnie & Jack—*Goodnight, Sweetheart, Goodnight* (RCA)
2. Billy Walker—*Thank You for Calling* (Col)

3. Eddy Arnold—*This Is the Thanks I Got* (RCA)

4. Hank Thompson—*We're Gone too Far* (Cap)
5. T. T. Tyler—*Courtin' in the Rain* (4-Star)

PETE HUNTER, KRCT, BAYTOWN, TEXAS

1. Johnnie & Jack—*Goodnight, Sweetheart, Goodnight* (RCA)
2. Jimmy Newman—*Cry, Cry, Darling* (Dot)
3. Kitty Wells—*Red Foley—One by One* (Decca)
4. Webb Pierce—*Even Tho* (Decca)
5. Johnnie & Jack—*Soney, I Need You* (RCA)

Most Promising

1. Freddie Hart—*Loose Talk* (Capitol)
2. Johnnie & Jack—*Honey, I Need You Time* (Dot)
3. Lono & Oscar—*Got It on My Mind* (Dot)
4. Jim Reeves—*Padre of Old San Antonio* (Abbott)
5. Sonny Burns—*Waiting with Sin* (Starday)

DAL STALLARD, KCMO, KANSAS CITY, MO.

1. Hank Snow—*I Don't Hurt Any More* (RCA)
2. Kitty Wells—*Red Foley—One by One* (Decca)
3. Ray Price—*I Love You So Much I Let You Go* (Col)

4. Terry Fell—*Truck Drivin' Man* (Label "X")

5. Webb Pierce—*Even Tho* (Decca)

Most Promising

1. Carl Smith—*Go, Boy, Go* (Col)
2. Faron Young—*Chapel in the Moonlight* (Cap)
3. Johnnie & Jack—*Goodnight, Sweetheart, Goodnight* (RCA)
4. Jimmy Heap—*Ethyl in My Gas Tank* (Cap)
5. Slim Whitman—*Ride Away* (Imperial)

JIM WISLON, WHOO, ORLANDO, FLA.

1. Webb Pierce—*Even Tho* (Decca)
2. Eddy Arnold—*My Everything* (RCA)
3. Hank Snow—*I Don't Hurt Any More* (RCA)
4. Jimmy Newman—*Cry, Cry, Darling* (Dot)
5. Jimmy Dickens—*Out Behind the Barn* (Col)

Most Promising

1. L. Flatt and E. Scruggs—*I'll Go Stepping, too* (Col)
2. Johnnie & Jack—*Get So Lonely* (RCA)
3. Eddie Hill—*Sugar Booger* (RCA)
4. Jim Edward-Maxine Brown—*Looking Back to See* (Fabor)
5. Billy Walker—*Thank You for Calling* (Col)

SMOKEY SMITH, KRNT, DES MOINES, IOWA

1. Charlie Walker—*Tell Her Lies and Feed Her Candy* (Decca)
2. Jimmy Newman—*Cry, Cry, Darling* (Dot)
3. Jim Edward-Maxine Brown—*Looking Back to See* (Fabor)
4. Porter Wagoner—*Be Glad You Ain't Me* (RCA)
5. Mae Wiseman—*You Can't Judge a Book By Its Cover* (Dot)

Most Promising

1. Cowboy Copas—*He Walks with You in My Dreams* (King)
2. Bobby Dick—*A Prisoner of a Broken Heart* (Hickory)
3. Vin Bruce—*I Tried* (Col)
4. Jack Ford—*That's All You Gotta Do* (Chess)
5. Jim Reeves—*Padre of San Antonio* (Fabor)

JIMMY SWAN, WHSY, HATTIESBURG, MISS.

1. Hank Snow—*I Don't Hurt Any More* (RCA)
2. Kitty Wells—*Red Foley—One by One* (Decca)
3. Webb Pierce—*Even Tho* (Decca)
4. Jimmy Newman—*Cry, Cry, Darling* (Dot)
5. Hank Thompson—*We've Gone Too Far* (Cap)

Most Promising

1. Jimmy Newman—*Night Time Is Cry Time* (Dot)
2. Carl Smith—*Go, Boy, Go* (Col)
3. Jim Reeves—*Mama Went a Walking* (Abbott)
4. Ferlin Huskey—*The Drunkin' Driver* (Cap)
5. Homer & Jethro—*Wanted* (RCA)

JOHN BANKS, KRDU, DINUBA, CALIF.

1. Hank Snow—*I Don't Hurt Any More* (RCA)
2. Webb Pierce—*Even Tho* (Decca)
3. Johnnie & Jack—*Goodnight, Sweetheart, Goodnight* (RCA)
4. Kitty Wells—*Red Foley—One by One* (Decca)
5. Ray Price—*Much Too Young to Die* (Col)

Most Promising

1. Terry Fell—*Don't Drop It* (Label "X")
2. Johnnie & Jack—*Honey I Need You* (RCA)

3. Eddy Arnold—*This Is the Thanks I Got* (RCA)

4. Tommy Collins—*Let Me Love You* (Cap)
5. Jim Edward-Maxine Brown—*Looking Back to See* (Fabor)

HAPPY ISON, WROZ, ORLANDO, FLA.

1. Webb Pierce—*Even Tho* (Decca)
2. Terry Fell—*Don't Drop It* (Label "X")
3. Pee Wee King—*Garden of Roses* (RCA)
4. L. Flatt and E. Scruggs—*I'll Go Stepping* (Col)
5. Dub Dickerson—*Count Me In* (Cap)

Most Promising

1. Carl Smith—*Go, Man, Go* (Col)
2. Homer & Jethro—*Hernando's Hide-away* (RCA)
3. Herb Remington—*The Big Drag* (Okeh)
4. Hank Williams—*I Ain't Got Nothing But Time* (MGM)
5. Earl Senger—*Hooper's Baby* (Imperial)

TOM EDWARDS, WERE, CLEVELAND

1. Wanda Jackson & Billy Gray—*You Can't Have My Love* (Decca)
2. Ferlin Huskey—*The Drunkin' Driver* (Cap)
3. Webb Pierce—*Even Tho* (Decca)
4. Hank Snow—*I Don't Hurt Any More* (RCA)
5. Terry Fell—*Don't Drop It* ("X")

Most Promising

1. Eddy Arnold—*Heavenly Baby* (RCA)
2. Justin Tubb—*Looking For a Date Tonight* (Decca)
3. Darrell Glenn—*Once and Only Once* (RCA)
4. Jim Reeves—*Mother Went a Walkin'* (Abbott)
5. Faron Young—*Chapel in the Moonlight* (Cap)

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## Queen City Quips

Cincinnati—Two well-known country artists visited here during the last couple of weeks—Bill Carlisle and Arlie Duff. Bill said his group is working mostly on weekends, and he's catching up on his fishing on the days off. It was pleasant talking with Duff again. The former schoolteacher still is amazed that his first effort in songwriting, *Y' All Come*, was such a hit.

More ado about the 45 rpm situation. I talked to Murray Nash of Acuff-Rose Publications and Hickory records who are conducting a pool among disc jockeys and stations as to this situation.

Murray tells me that the boys want 78s or 45s. This stand will apply to both Hickory records and Acuff-Rose Publication discs on other labels and to this we say, "Amen."

The entire record industry could learn much from this venture, and we'd guess that this situation is going to do much toward furthering the friendly relations between Acuff-Rose and the nation's platter spinners. Acuff-Rose and Hickory records are going to be getting many spins on the nation's professional turntables. But I still want mine on 78 rpm.

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# Breakdown On Critics' Ballots

(Jumped from Page 6)

**Combo—Modern Jazz Quartet.**  
Trumpet—Dizzy Gillespie (Clifford Brown, Clark Terry) . . . Trombone—Benny Green, Urbie Green (Benny Powell) . . . Alto sax—Charlie Parker (Lou Donaldson) . . . Tenor sax—Stan Getz (Frank Wess) . . . Baritone sax—Gerry Mulligan (Lars Gullin) . . . Clarinet—Buddy DeFranco (Putte Wickman) . . . Piano—Art Tatum (Bud Powell, Horace Silver) . . . Bass—Oscar Pettiford (Percy Heath) . . . Guitar—John Collins (Tal Farlow) . . . Drums—Max Roach (Osie Johnson) . . . Vibes—Terry Gibbs, Milt Jackson (Terry Pollard) . . . Miscellaneous instrument—Frank Wess, flute.  
Male singer—Nat Cole (George Kirby) . . . Female singer—Billie Holiday (Helen Merrill).

Many years of participation in polls, from both the voting and tabulating ends, have made me cynical. Neither my own votes nor anyone else's can fail to be colored by the extent to which we have been exposed to this or that artist.

The man you plump for after a few impressive hearings might have turned out to have lips of clay if you'd caught him on an off night. The man who's spent the past year buried in a traveling band (Clark Terry, Henry Coker, scores more) is bound to suffer subjugation to one who has been on the N. Y. or L. A. scene making endless records.

Dept. of Amplification: Terry Pollard is the gal with Gibbs, and just as deserving of a vote on piano. Benny Powell and Wess are the boys with Basie (and I dig Bud Shank's flute, to boot). Collins is the cat with Nat (and there a real case of submergence for you). Since I find it hard to take male singers seriously in a jazz poll, I bow low to Mr. Kirby whose imitations of everyone from Armstrong to Hibler attest to a rare talent.

In the absence of an arrangers' division, may I also use this space to pay homage to Messrs. Ellington, Burns, Quincy Jones, and Shorty Rogers?

## Ralph J. Gleason

(Music Editor, San Francisco Chronicle)

Band—Count Basie, Duke Ellington, Woody Herman . . . Combo—Erol Garner.

Trumpet—Dizzy Gillespie (Dick Collins) . . . Trombone—Bill Harris (Bob Collins) . . . Alto sax—Charlie Parker (Herb Geller) . . . Tenor sax—Stan Getz (Bill Perkins) . . . Baritone sax—Harry Carney (Lars Gullin) . . . Clarinet—Benny Goodman (Artie Shaw) . . . Piano—Erol Garner (Marian McPartland) . . . Bass—Ray Brown (Wendell Marshall) . . . Guitar—Tal Farlow (Jimmy Raney) . . . Drums—Buddy Rich (Joe MacDonald) . . . Vibes—Lionel Hampton (Cal Tjader) . . . Miscellaneous instrument—Wild Bill Davis, organ, Mat Mathews, accordion.

Male singer—Nat Cole, Frank Sinatra (Bob Manning) . . . Female singer—Sarah Vaughan (Betty Bennett).

With the restrictions of not voting for last year's New Star winners, you're kind of limited. Virile as jazz is, it doesn't spawn new stars every 365 days.

I've tried to pick some different ones this time: Artie Shaw, for instance, just because he's so often overlooked and shouldn't be; Bob Manning, just because he's a good singer who isn't a jazz singer and we need more of his kind; Cal Tjader because he's good; Bob Collins because he's wonderful, and Dick Collins because he plays the pretty stuff but does it with guts; Marion McPartland because she gets better all the time. But for every New Star and old fave selection made, there are a baker's dozen left out who are just as qualified. How can you overlook Monius and Pettiford, yet who can deny Ray Brown? That's why I think polls such as these, in essence, have less in them than meets the eye.

## Bill Grauer Jr.

(Editor, Record Changer)

Band—Count Basie . . . Combo—Dixieland Rhythm Kings.  
Trumpet—Lu Watters (Bob Hodes) . . . Trombone—Turk Murphy (Charles Sonnanstine) . . . Alto sax—Charlie Parker (no choice) . . . Tenor sax—Bud Freeman (no choice) . . . Baritone sax—Joe Rushton (no choice) . . . Clarinet—Bob Helm (Joe Muranyi) . . . Piano—Wally Rose (Robin Wetterau) . . . Bass (tuba)—Gene Mayl (no choice) . . . Guitar (banjo)—Clancy Hayes (Jack Vastine) . . . Drums—Art Blakey (Bob Thompson) . . . Vibes—No choice (no choice) . . . Miscellaneous instrument—Bob Thompson, washboard.  
Male singer—Louis Armstrong (Clancy Hayes) . . . Female singer—Ella Fitzgerald (no choice).

This has been an exciting and interesting year for jazz. I think I'm sure most of the others replying to this poll will be emphasizing the new "modern" movements, but some of them at least might agree with me that it's healthy for jazz as a whole that there are continuing signs of the vitality and growth of groups playing in what is called either traditional, or New Orleans, or Dixieland styles. Bands like the Dixieland Rhythm Kings, like Turk Murphy's, like a number of other groups in various parts of the country, are gaining increasing acceptance, are proving that the old music, the old beat—when it's played with skill and understanding—continues to contribute importantly to what is, after all, one music: **Jazz**.

## John Hammond

(Well-known Jazz Authority, Contributor to New York Times)

Band—Count Basie . . . Combo—Paul Quinichette.  
Trumpet—Buck Clayton (Ruby Braff) . . . Trombone—Vic Dickenson (Urbie Green) . . . Alto sax—Willie Smith (Lem Davis) . . . Tenor sax—Ben Webster (Frank Wess) . . . Baritone sax—Harry Carney (Charlie Fowlkes) . . . Clarinet—Edmond Hall (Mahlon Clark) . . . Piano—Count Basie (Sir Charles Thompson) . . . Bass—Israel Crosby (Paul Chambers) . . . Guitar—Freddie Greene (Mundell Lowe) . . . Drums—Jo Jones (Osie Johnson) . . . Vibes—Red Norvo (see comments) . . . Miscellaneous instrument—Fernando Valenti, harpsichord.  
Male singer—Matt Dennis (Prof. J. Earl Hines) . . . Female singer—Ella Fitzgerald (Mahalia Jackson).

Since there is a dearth of inventive new vocalists, I've turned to the gospel field for the New Stars among male and female singers. No player in the jazz world has given me a comparable thrill in "miscellaneous instruments" as Valenti's tremendous drive on harpsichord.

There is a fine vibe player at the Riptide in Calumet City, Ill., but I don't have his name.

## Nat Hentoff

(Associate Editor, Down Beat)

Band—Count Basie . . . Combo—Dave Brubeck.  
Trumpet—Dizzy Gillespie (Ruby Braff, Clifford Brown) . . . Trombone—Vic Dickenson (Urbie Green) . . . Alto sax—Paul Desmond, Charlie Parker (Bud Shank) . . . Tenor sax—Lester Young (Frank Wess) . . . Baritone sax—Harry Carney (Jack Nimitz) . . . Clarinet—Tony Scott (Sam Most) . . . Piano—Art Tatum (Horace Silver) . . . Bass—Milt Hinton, Charlie Mingus (Percy Heath) . . . Guitar—Freddie Greene, Jimmy Raney (Tal Farlow) . . . Drums—Kenny Clarke, Max Roach (Buddy Drotin, Joe Morello) . . . Vibes—Red Norvo (Joe Roland) . . . Miscellaneous instrument—Leon Sash, accordion.  
Male singer—Louis Armstrong (Joe Mooney) . . . Female singer—Billie Holiday (Teddi King).

Bird's still the grand vizier, but Desmond was more consistent last year, and this is based solely on playing during the past year. This is not a "best of all time" list. Pros occasionally awakened into action recently and then, who can cut him? Sam Most is selected

more for flute than clarinet. Many of these "new stars" have been in jazz for years (e.g., Joe Mooney), but never having received the acclaim they merit, to me they're still "new stars." Raney and Farlow's places could be interchangeable; I just happen to like Raney's conception slightly more. Greene is just plain invaluable.

## Wilder Hobson

(Jazz Reviewer, Saturday Review of Literature)

Band—No choice . . . Combo—No choice.  
Trumpet—No choice (Ruby Braff, Rolf Ericson) . . . Trombone—No choice (no choice) . . . Alto sax—No choice (Bud Shank) . . . Tenor sax—No choice (no choice) . . . Baritone sax—No choice (Bud Shank) . . . Clarinet—No choice (no choice) . . . Piano—No choice (Sir Charles Thompson) . . . Bass—No choice (Howard Rumsey) . . . Guitar—No choice (Laurindo Almeida) . . . Drums—No choice (no choice) . . . Vibes—No choice (no choice) . . . Miscellaneous instrument—Bob Cooper, oboe—Bud Shank, flute.  
Male singer—No choice (no choice) . . . Female singer—No choice (no choice).

I don't see the point of voting about art. These are simply some of the newer names that have appealed a lot to me.

## Andre Hodeir

(Noted French Jazz Authority)

Band—Count Basie . . . Combo—Gerry Mulligan, Modern Jazz Quartet.  
Trumpet—Miles Davis (Clifford Brown) . . . Trombone—Bob Brookmeyer (no choice) . . . Alto sax—Charlie Parker (no choice) . . . Tenor sax—Lester Young (Bobby Jasper) . . . Baritone sax—No choice (no choice) . . . Clarinet—No choice (no choice) . . . Piano—Bud Powell (Horace Silver) . . . Bass—Ray Brown (no choice) . . . Guitar—Jimmy Raney (no choice) . . . Drums—Kenny Clarke (no choice) . . . Vibes—Milt Jackson (no choice) . . . Miscellaneous instrument—No choice.  
Male singer—Louis Armstrong (no choice) . . . Female singer—Sarah Vaughan (no choice).

I have a certain amount of hesitation in answering your poll. The French critic doesn't have at hand the elements that make for an objective judgment. Don't be astonished, therefore, if I omit answering most of the questions you pose: what "new star" in the bass or vibraphone divisions could I really vote for? Besides, certain instruments (the clarinet and the baritone saxophone) do not seem to be represented at present by soloists of a class equal to—in so far as their solo ability is concerned—the leading soloists in other categories. And even this way I run the risk of being very unjust by omitting musicians of the finest ability that I have not had the opportunity to hear in the best conditions. My vote, therefore, can have only the sense of an indication.

## George Hoefer

(Jazz Historian and Columnist for Down Beat)

Band—Count Basie . . . Combo—Jack Teagarden.  
Trumpet—Bobby Hackett (Ruby Braff) . . . Trombone—Bob Brookmeyer (Urbie Green) . . . Alto sax—Lee Konitz (no choice) . . . Tenor sax—Stan Getz (Warne Marsh) . . . Baritone sax—Harry Carney (no choice) . . . Clarinet—Buddy DeFranco (no choice) . . . Piano—Oscar Peterson (Horace Silver) . . . Bass—Oscar Pettiford (Milt Hinton) . . . Guitar—George Barnes (Jimmy Raney) . . . Drums—Louie Bellson (no choice) . . . Vibes—Red Norvo (Teddy Charles) . . . Miscellaneous instrument—Sidney Bechet, soprano sax.  
Male singer—Louis Armstrong (no choice) . . . Female singer—Ella Fitzgerald (Mahalia Jackson).

The 1953-'54 jazz scene has been notable for the experimental progress of the modern small combination. There seems to be a definite indication that dedicated musicians are seriously striving to evolve a new jazz style.

I have cited instrumentalists Brookmeyer, Charles, Raney, Silver, Braff, and Lee Konitz for their

efforts in the direction of progress in the jazz field.

The unassailable stature of DeFranco, Carney, and Pettiford is responsible for the omission of the names of Tony Scott, Gerry Mulligan, and Charlie Mingus from my list.

## Max Jones

(Jazz Reviewer, Melody Maker, London)

Band—Count Basie . . . Combo—No choice.  
Trumpet—Louis Armstrong (Joe Newman) . . . Trombone—Vic Dickenson (Britt Woodman) . . . Alto sax—Benny Carter (no choice) . . . Tenor sax—Ben Webster (Paul Gonsalves) . . . Baritone sax—Harry Carney (Lars Gullin) . . . Clarinet—Albert Nicholas (no choice) . . . Piano—Earl Hines (Sir Charles Thompson) . . . Bass—John Simmons (Wendell Marshall) . . . Guitar—Freddie Greene (Everett Barksdale) . . . Drums—Jimmy Crawford (Gus Johnson) . . . Vibes—Lionel Hampton (Milt Jackson) . . . Miscellaneous instrument—Sidney Bechet, soprano saxophone.  
Male singer—Louis Armstrong (no choice) . . . Female singer—Billie Holiday (no choice).

It will be clear from my choices and the gaps among the New Stars that I have not been able to hear what many of the outstanding jazz musicians are doing lately. For that reason I am unable to include Coleman Hawkins, for instance, or Kid Ory, or any of the New Orleans combos that appealed to me a few years ago.

To choose between, say, Hodges, Carter, and Willie Smith is hard; but to name a New Star on alto is even harder. I have heard nobody "new" singing good jazz, nor have I heard "new" clarinetists. To a great extent, my choice has been influenced by what I have been able to hear "in the flesh" in Europe. It's the best I can do: sorry I cannot do better.

## Orrin Keepnews

(Managing Editor, Record Changer)

Band—Count Basie . . . Combo—Turk Murphy.  
Trumpet—Louis Armstrong (no choice) . . . Trombone—Turk Murphy (Charles Sonnanstine) . . . Alto sax—Charlie Parker (no choice) . . . Tenor sax—No choice (no choice) . . . Baritone sax—Harry Carney (no choice) . . . Clarinet—Bob Helm (no choice) . . . Piano—Wally Rose (Randy Weston) . . . Bass (tuba)—Gene Mayl (no choice) . . . Guitar—No choice (no choice) . . . Drums—No choice (no choice) . . . Vibes—No choice (no choice) . . . Miscellaneous instrument—No choice (no choice).  
Male singer—Louis Armstrong (Clancy Hayes) . . . Female singer—Ella Fitzgerald (no choice).

The many blanks are simply due to an ability to rank any current artist as "best" after mental comparison with jazzmen of the past, plus very limited chance to hear "new stars." My choices are, for the most part, "moldy," which is pretty inevitable. My tastes have always been along those lines, and my present activities (*Record Changer*, the "X" jazz reissues, Riverside) involve me much more with the older forms of jazz than with recent experimentation.

But I'd like to note that some more recent developments are beginning to seep through to me—which strikes me as perhaps an object lesson of sorts, indicating that, given enough time, even the most New Orleans-riented jazz lover will come to recognize and intelligently evaluate for himself the newer forms. He may not like them all—I know more about what I dislike in modern jazz than about what I like or am apt to get to like, but at least this is a step beyond the blank stare I gave in the recent past. I do at least know that Mulligan interests me, that many others annoy me, that I enjoy Erol Garner and am impressed by an up-coming young pianist named Randy Weston I've heard recently. I still prefer Jelly Roll and early Louis and Ma Rainey, and probably always will, but . . .

## Allan Morrison

(Feature Writer, Ebony)

Band—Count Basie . . . Combo—Modern Jazz Quartet.

Trumpet—Clifford Brown (Clifford Brown) . . . Trombone—J. J. Johnson (no choice) . . . Alto sax—Charlie Parker (Lou Donaldson) . . . Tenor sax—No choice (Frank Wess) . . . Baritone sax—No choice (no choice) . . . Clarinet—Benny Goodman (Tony Scott) . . . Ed. Note: ineligible) . . . Piano—Bud Powell (John Lewis) . . . Bass—Oscar Pettiford (no choice) . . . Guitar—Johnny Smith (no choice) . . . Drums—Art Blakey (Roy Haynes) . . . Vibes—Terry Pollard (Terry Pollard) . . . Miscellaneous instrument—No choice.  
Male singer—No choice (no choice) . . . Female singer—No choice (Carmen MacRae).

No comments.

## Harry Nicolausson

(Editors, Orkester Journalen, Sweden)

Band—Count Basie . . . Combo—Modern Jazz Quartet.  
Trumpet—Dizzy Gillespie (Clifford Brown) . . . Trombone—Kai Winding (Benny Powell) . . . Alto sax—Lee Konitz (Bud Shank) . . . Tenor sax—Stan Getz (Frank Foster) . . . Baritone sax—Gerry Mulligan (Lars Gullin) . . . Clarinet—Buddy DeFranco (Putte Wickman) . . . Piano—Bud Powell (Bengt Hallberg) . . . Bass—Ray Brown (Percy Heath) . . . Guitar—Jimmy Raney (Tal Farlow) . . . Drums—Art Blakey (Frank Isola) . . . Vibes—Milt Jackson (Cal Tjader) . . . Miscellaneous instrument—John Graas, French horn.  
Male singer—Frank Sinatra (Joe Carroll) . . . Female singer—Ella Fitzgerald (Mary Ann McCall).

When two editors of a Swedish jazz magazine get together to choose the musicians for your 1954 poll and come out with three of our own boys among the American stars, we feel it might be necessary with a small comment. Lars Gullin and Bengt Hallberg are of course well known from their records released in the States, and we simply haven't heard any other new stars on baritone and piano who can match these two. Same goes for lesser known Putte Wickman, whose lovely sound and fresh ideas in our opinion puts him in a class above younger American clarinet players that we have heard in person or on records.

## Arrigo Polillo

(Italian Critic and Writer for Musica Jazz)

Band: Stan Kenton . . . Combo—Modern Jazz Quartet.  
Trumpet—Dizzy Gillespie (Clifford Brown) . . . Trombone—Jack Teagarden (Bob Enevoldsen) . . . Alto sax—Charlie Parker (Bud Shank) . . . Tenor sax—Flip Phillips (Bill Perkins) . . . Baritone sax—Gerry Mulligan (Lars Gullin) . . . Clarinet—Benny Goodman (no choice) . . . Piano—Art Tatum (George Wallington) . . . Bass—Ray Brown (Jack Hawksworth) . . . Guitar—Barney Kessel (Jimmy Raney) . . . Drums—Cozy Cole (Ed Shaughnessy) . . . Vibes—Lionel Hampton (Teddy Charles) . . . Miscellaneous instrument—Jean Thielemans, harmonica.  
Male singer—Louis Armstrong (no choice) . . . Female singer—Ella Fitzgerald (no choice).

Selecting New Stars is hard for a European—that's why some of the gaps appear in my list. In two cases I solved the problem by naming musicians playing in Europe, Lars Gullin and British Jack Hawksworth (or Ted Heath's band), who should rate high in any poll.

Some of the New Stars selected aren't so new, after all—but I decided to include their names, anyway, because they are just now gaining wide recognition.

Tatum, Teagarden, and Cole (not to mention Louis) are old standbys, but their crowns still glitter—and deserve a shine.

## Ted Sharpe

(Jazz Critic, Army Times)

Band—Count Basie . . . Combo—Red Norvo.  
Trumpet—Roy Eldridge (Tommy Sims) . . . Trombone—Bill Harris (no choice) . . . Alto sax—Paul Desmond (no choice) . . . Tenor sax—Stan Getz (no choice) . . . Baritone sax—Ernie Caceres . . . (Turn to Page 21)



25, 1954

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NEWPORT, R. I. got a big taste of jazz last month, and really enjoyed it. Above are some of the stars who appeared at the Festival. Jam session sequence—Dizzy Gil-



lespie, Milt Hinton, Jo Jones, Bobby Hackett, Vic Dickenson, Pee Wee Russell, Milt Jackson, Gerry Mulligan, Eddie Condon. Next, trumpeter Tony Fruscella and Gerry Mulli-

gan. Then Jeff Morton, Peter Ind, and Lee Konitz. And at the right, narrator Stan Kenton and producer George Wein. (Leonard Feather photos.)

## Breakdown On Critics' Ballots

(Jumped from Page 20)

(no choice) . . . Clarinet—Benny Goodman (no choice) . . . Piano—Art Tatum (Barbara Carroll, Howie Reynolds) . . . Bass—Ray Brown (no choice) . . . Guitar—Freddie Greene (Herb Ellis) . . . Drums—Jo Jones (Gus Johnson) . . . Vibes—Terry Gibbs (no choice) . . . Miscellaneous instrument—Joe Mooney, organ.

Male singer—Louis Armstrong (no choice) . . . Female singer—Billie Holiday (no choice).

Except for Goodman, Tatum, Greene, and Louis (on vocals) my selections might vary from month to month. Not sure who I prefer on other instruments: Harris or Dickenson? Eldridge or Clayton? Brown or Safranski or Mingus? Getz or Lester? Billie or Ella?

If Sid Catlett were alive, however, he would be automatic choice for drummer.

I think critics who find reasons to put Benny down are as far out of step as literary critics who find reasons to rate minor poets over Shakespeare.

Assume that the inactivity of Getz this year is not enough to keep him off the list. I think he belongs.

Have included two virtual unknowns under new stars: pianist, Howie Reynolds and trumpeter Tommy Sims. Both play at Krechmer's Jam Session club in Philadelphia. Reynolds is nearly as fast as Tatum. Sims reminds me of both Eldridge and Clayton.

I think Basie's great new band is a breath of fresh air in this era of bongos, pretentiousness, and crazy brass changes for the sake of crazy brass changes. Basie's band swings.

Find it tough to leave Mooney off as vocalist but Louis is Louis and I can't call Mooney a "new" star, can I?

**George Simon**

(Editor, *Metronome*)

Band—No choice . . . Combo—No choice.

Trumpet—No choice (Don Elliott) . . . Trombone—No choice (Urbie Green, Ray Sims) . . . Alto sax—No choice (Ronnie Lang) . . . Tenor sax—No choice (Bill Perkins) . . . Baritone sax—No choice (Ronnie Lang) . . . Clarinet—No choice (Sam Most) . . . Piano—No choice (Bengt Hallberg) . . . Bass—No choice (George Duvivier) . . . Guitar—No choice (Tal Farlow) . . . Drums—No choice (Joe Morello) . . . Vibes—No choice (Teddy Charles) . . . Miscellaneous instrument—John Graas, French horn.

Male singer—No choice (Matt Dennis) . . . Female singer—No choice (Carmen MacRae).

I have too many favorites at this point, what with so many great guys blowing such fine stuff in various ways these days.

However, the list of new stars is much more selective, and, what's more, I think that it's important to encourage as many of those you feel deserve recognition as you can. My list, therefore, is devoted to new stars, not all of them brand new, but all of them musicians who I think deserve even more recognition than they have been getting.

**Robert Sylvester**

(Jazz Writer, *New York Daily News*)  
Band—Count Basie . . . Combo—Louis Armstrong.

Trumpet—Louis Armstrong (no choice) . . . Trombone—Lawrence Brown (no choice) . . . Alto sax—No choice (no choice) . . . Tenor sax—Arnett Cobb (no choice) . . . Baritone sax—Harry Carney (Gerry Mulligan—Ed. Note: ineligible) . . . Clarinet—Artie Shaw (no choice) . . . Piano—Erroll Garner (Don Shirley) . . . Bass—No choice (no choice) . . . Guitar—No choice (no choice) . . . Drums—Buddy Rich (Wayne Robertson) . . . Vibes—Terry Gibbs (Joe Roland) . . . Miscellaneous instrument—Don Elliott, mellophone.

Male singer—Louis Armstrong (no choice) . . . Female singer—Georgia Gibbs (no choice).

No comments.

**Jack Tracy**

(Editor, *Down Beat*)

Band—Count Basie, Woody Herman . . . Combo—Modern Jazz Quartet.

Trumpet—Roy Eldridge, Dizzy Gillespie (Ruby Braff, Conte Candoli) . . . Trombone—Bill Harris (Urbie Green) . . . Alto sax—Charlie Parker (Bud Shank) . . . Tenor sax—Lester Young (Frank Wess) . . . Baritone sax—Harry Carney, Serge Chaloff (Jack Nimetz) . . . Clarinet—Buddy DeFranco (no choice) . . . Piano—Art Tatum (John Lewis) . . . Bass—Ray Brown, Charlie Mingus (Max Bennett) . . . Guitar—Jimmy Raney (Herb Ellis) . . . Drums—Buddy Rich (Sonny Igoe, Osie Johnson) . . . Vibes—Terry Gibbs, Milt Jackson (Joe Roland) . . . Miscellaneous instrument—Joe Mooney, organ.

Male singer—Frank Sinatra (no choice) . . . Female singer—Ella Fitzgerald (Carmen MacRae).

The resurgence of Lester Young and Roy Eldridge was a highlight of the year, and so was the emergence of Bud Shank as an altoist of stature. Pianist John Lewis has a brilliant musical mind, bassist Max Bennett (with Sauter-Finegan) will be heard from a lot in years to come, and though Conte Candoli has been around awhile, he never has achieved the recognition that is his due. You wouldn't know Sonny Igoe as the same drummer that was with Woody Herman three years ago, so great has his improvement been. No choices in new star clarinetists or male singers simply because the field is too barren.

**Barry Ulanov**

(Editor, *Metronome*)

Band—Count Basie, Woody Herman . . . Combo—Dave Brubeck, John LaPorta, Gerry Mulligan.

Trumpet—Roy Eldridge, Dizzy Gillespie, Jimmy McPartland (Clifford Brown, Ronnie Woellmer) . . . Trombone—Eddie Bert, J. J. Johnson, Kai Winding (Sonny Russo) . . . Alto sax—Lee Konitz, Charlie Parker (John LaPorta) . . . Tenor sax—Stan Getz (no choice) . . . Baritone sax—Gerry Mulligan (no choice) . . . Clarinet—John LaPorta (no choice) . . . Piano—Marian McPartland, Oscar Peterson, Lennie Tristano (Wally Cirillo) . . . Bass—Charlie Mingus (Dick Carter) . . . Guitar—Tal Farlow, Barney Kessel (no choice) . . . Drums—Don Lamond, Max Roach, Ed Shaughnessy (Art Blakey—Ed. Note: not eligible) . . . Vibes—Teddy Charles, Terry Gibbs (no choice) . . . Miscellaneous in-

## Strictly Ad Lib

(Jumped from Page 3)

Eckstine, Dorothy Shay, and the Mills Brothers due to follow. No! not all on one bill, but three weeks at a clip . . . Tenor man Brew Moore taking a small group into the Black Hawk on Aug. 27 for 10 days in front of Erroll Garner's stay. Shelly Robbins is on piano . . . Duke Ellington opened July 27 at the Downbeat for a return two-week shot, to be followed by

## Critics Poll Highlights

Here are some interesting sidelights on *Down Beat's* second annual Jazz Critics poll.

Highest vote total went to Count Basie's band, which for the second consecutive year contributed the New Star tenor man in Frank Wess. Last time it was Paul Quinichette . . . Critics expressed a marked disinterest in voting for persons in the New Star singers and clarinet sections, suggesting perhaps a paucity of talent in those fields . . . The tie between Buddy DeFranco and Benny Goodman for the clarinet chair marked the first time this has occurred in the major divisions in two years. Now if someone could arrange a playoff between them . . .

Though it doesn't sound logical, the person who probably will be most pleased at Art Tatum's piano win is Oscar Peterson, who took honors the last time around. Oscar's first words last year when he was notified of his victory were, "It should have been Art" . . . Biggest upset victor title probably should go to guitarist Jimmy Raney, not nearly so well known as the other winners. Odd quirk about his win is that though both he and Tal Farlow came into prominence with Red Norvo's trio, Tal preceded him in the group and has been around longer. Yet Farlow is the New Star winner . . . One man to obviously keep an eye on in the jazz drumming field is Art Blakey. Last year's New Star champ, he nearly unseated Buddy Rich this time in the major division.

Instrument—Don Butterfield, tuba. Male singer—No choice (no choice) . . . Female singer—Billie Holiday, Sarah Vaughan (no choice).

No comments.

**John S. Wilson**

(Jazz Reviewer for *High Fidelity* and the *New York Times*)

Band—Sauter-Finegan . . . Combo—Bob Cooper, Bud Shank. Trumpet—Nick Travis (no choice) . . . Trombone—Jack Teagarden (no choice) . . . Alto sax—Benny Carter (no choice) . . . Tenor sax—No choice (no choice) . . . Clarinet—Peanuts Hucko (no choice) . . . Piano—Oscar Peterson (no choice) . . . Bass—No choice (no choice) . . . Guitar—Barney Kessel (no choice) . . . Drums—Buddy Rich (no choice) . . . Vibes—Red Norvo (no choice) . . . Miscellaneous instrument—Bud Shank, flute.

Male singer—Bobby Troup (no choice) . . . Female singer—Eartha Kitt (no choice).

No comments.

Billie Holiday on Aug. 11, and Woody Herman Aug. 27.

Buddy DeFranco, having the town almost to himself during July, did capacity business at Fack's . . . Ella Fitzgerald in town en route to Australia for her special concert appearances . . . Cal Tjader, with the town's first direct bid for the mambo biz, took an Afro-Cuban group into the new Macumba. He opened July 23 . . . Dick Oxtot and the Superior Stompers playing Friday night two-beat sessions at the Jenny Lind hall in Oakland.

Del Courtney revised his Sunday afternoon KPIX-TV show so that it now spots jazz talent. Recent playing guests have included Buddy DeFranco, Ralph Sutton, Turk Murphy, and Bob Scobey . . . Mel Torme and Frances Langford opened Aug. 3 at the Italian Village . . . The Gaylords, Jerry Fielding, and Don Cornell played El Patio that same night.

—ralph j. gleason

**BOSTON**—The jazz scene in the Hub has folded up with the exception of Serge Chaloff's trio at the Brown Derby and the Jazz Workshop at the Stables . . . Ruby Braff's trumpet is the drawing card in Magnolia, where the summer Storyville is housed in the cool breezes of the Atlantic . . . Trumpeter Herb Pomeroy will join the Stan Kenton tour orchestra, while New England also will send Boots Mussulli back to his former boss on baritone . . . Patti Page opened the summertime Frolics at Salisbury Beach, followed by Tony Bennett and his guitarist, Chuck Wayne . . . The Les Brown band swung into New England for its annual sojourn at the summer spots . . . WVDA lengthened the p.m. jazz offerings of the Robin from 1½ to 2½ hours.

—bob martin

**MIAMI**—A tribute to the popularity and indefatigability of Martha Raye was the successful midsummer opening of Miami Beach's Beachcomber club. On the bill with her were the Novelites, Condos and Bandrow, and George DeWitt . . . Lillian Roth and Charlie Carlisle topped the lineup that reopened the Clover club after a 10-day hiatus . . . Eddie Snyder moved his piano and vocal efforts to the Nautilus hotel.

Eileen Barton headlined at the Sans Souci . . . Pianist Buddi Satan is romping about the Rainbow Inn . . . George Matson still at the Club Echo . . . Irv Alexander, of the Birdland management, opened a Miami strip palace with some top local men in the band. Eddie Miller's valve trombone is a standout, and Bill Usselson's tenor is drawing raves.

Pat Morrissey, billed as "unashamed and unabashed," was installed in a new upstairs spot above the north Biscayne boulevard Gaiety peep parlor . . . Reedman Benny Garcia left the Olympia theater band. The Teddy Lopez trio at the Turf club . . . The Guy and I (Sam Krupit and Jack Wyatt) and guitarist Tommy Miles responsible for modern sounds at La Vie En Rose.

—bob marshall

**NEW ORLEANS**—Clarinetist Tony Parenti, who has played variously with Doc Evans, Eddie Condon, Georg Brunis, and most recently with Preacher Rollo over in Florida, returned to the old home-town to catch up on four years' back gossip—and to guest it with

## Newport Jazz

(Jumped from Page 2)

many other national publications were on hand as well as the American correspondent for *Figaro* of Paris, a newspaperman from Mexico City, and many reporters from the New York, Boston, and Providence papers as well as the wire services. ABC picked up a section of the Saturday concert on the network from 11:15 to 11:55 p.m.

Though some of the members of Newport's socialite families objected to the introduction of jazz to the town, others attended and listened with enthusiastic interest.

The representatives of the 400 and their friends were seated in front line boxes. Among those present were Mr. and Mrs. Louis P. Lorillard, most responsible for underwriting the festival and bringing it to Newport; James Van Alen, president of the Newport Casino, and Cleveland Armory, author of *The Last Resort*, cheerfully observing the return to life of this one.

And so, the music that was partially drummed out of New Orleans in 1917 because of its casual antecedents, has grown through 37 years into a force that is welcomed in an exclusive resort city.

The Dukes of Dixieland at the Famous Door and at Tony Almerico's Sunday afternoon clambakes . . . Freddy Coleman broke up his band and moved out of Sid Davila's Mardi Gras lounge expecting to join Louis Armstrong on drums. Unfortunately, the move was a bit previous, for Davila immediately booked Sharkey for an extended period, and, as Coleman waits for the Armstrong opening, he's drumming with Paul Gayten's combo at the Brass Rail.

Sam Butera, one of the more profound white tenor exponents of the current rhythm and blues craze, back in town after breaking it up in The Apple's version of Basin Street . . . The July meeting of the New Orleans Jazz Club was given added color (literally) as the meeting was held at the Delgado Museum here. The usual jam session was held amid various paintings relative to the local jazz scene, its history, evolution, etc. It turned out to be a case of "standing room only," and requests for more meetings of a like nature.

—dick martin

**MONTREAL**—Tess Ryan singing at the Clover café during July . . . Chez Paree changed hands recently. The new owners have instituted a new policy of small music groups instead of shows . . . Dorothy Claire was at the Down Beat for two weeks in July. Laura Berkley is the resident gal singer there.

Mart Kenney at the Chanticleir in the Laurentiens for a one-niter on August 21 as a result of his successful date there earlier in the summer . . . No big change in the AFM-AGVA fight going on in these parts. Max Chamitov lost his band at the Normandie room and is playing the shows with a trio. Norma Hutton still sings with Max.

—henry f. whitson

**WASHINGTON, D. C.**—The District will have its first glimpse of the American Legion in convention when the annual get-together opens for a four day spree here on August 30. Morton Downey—tradition (Turn to Page 22)



# Band Routes

**DOWN  
BEAT**

**EXPLANATION OF SYMBOLS:** b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; f—feeder; co—country club; rh—roadhouse; pc—private club. NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser); 245 Fifth Avenue, NYC; AF—Allisbrook-Pumphrey, Richmond, Va.; AT—Abe Tuchen, 709 W. 57th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; MCA—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 578 Madison Ave., NYC; MG—Mos Gale, 48 West 89th St., NYC; RMA—Ray Marshall Agency, 6471 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 565 Fifth Ave., NYC; UA—Universal Attractions, 2 Park Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC.

Anthony, Ray (On Tour—Ohio) GAC  
Bader, Don (Vendome Plaza) Long Branch, N. J., h  
Baron, Blue (Peony Park) Omaha, Neb., 8/13-15, h  
Basie, Count (Birdland) NYC, Out 8/18, nc; (On Tour—New England) WA  
Beneke, Tex (Steel Pier) Atlantic City, 8/13-18, b; (Coney Island) Cincinnati, 8/27-9/2  
Borr, Mischea (Waldorf-Astoria) NYC, Out 9/23, h  
Bothwell, Russ (Merry Garden) Chicago, b  
Bradwyns, Nat (Ambassador) Los Angeles, Out 8/24, h; (Waldorf) NYC, In 9/30, h  
Brown, Les (Blue Note) Chicago, 8/11-16, nc; (On Tour—Midwest) ABC  
Carter, Tony (Arcadia) NYC, Out 8/24, b  
Cayler, Joy (Officers Club) Port Benning, Ga., 8/27-28; (Air Base Base) Sumter, S. C., 8/21-22  
Chavale, Los (Ambassador) Los Angeles, Out 8/24, h; (Beverly) Newport, Ky., 9/10-23, cc  
Clifford, Bill (Riverside) Reno, Nev., h  
Coleman, Emil (Seabright) Seabright, N. J., Out 9/6, nc  
Commanders (On Tour—Midwest & South) WA  
Crom, Bob (Ballroom Room) Galveston, Tex., nc  
Cugat, Xavier (On Tour—Europe) MCA  
Davis, Johnny (Orchid) Jackson Heights, N. Y., r  
DeFoe, Al (Legion Post 1) Atlanta, Ga., Out 9/7, r  
Donahue, Al (New Santa Monica Pier) Santa Monica, Calif., Out March, 1959  
Duke, Johnny (Capitol City) Atlanta, Ga., Out 9/4, nc  
Dunham, Sonny (Convention Hall) Asbury Park, N. J., 8/20-25  
Elgart, Les (Steel Pier) Atlantic City, 8/27-9/4, h  
Ellington, Duke (Crescent) Hollywood, 8/13-9/5, nc  
Ferguson, Danny (Robert Driscoll) Corpus Christi, Tex., h  
Fields, Elaine (Penthouse) NYC  
Fina, Jack (Claremont) Berkeley, Calif., h  
Fisk, Charlie (Palmer House) Chicago, h  
Fitzpatrick, Eddie (Mapes) Reno, Nev., h  
Flanagan, Ralph (On Tour—Midwest) GAC; (Coney Island) Cincinnati, 8/20-26, b  
Foster, Chuck (Peabody) Memphis, 8/23-9/11, h  
Fotline, Larry (Convention Hall) Asbury Park, 8/13-18; (Concert Tour) ABC  
Garber, Jan (Melody Mill) Riverside, Ill., 8/13-15 & 8/20-22, b; (On Tour—Midwest) GAC  
George, Chuck (Elmo) Billings, Mont., Out 8/15, nc  
Gray, Jerry (Palladium) Hollywood, Out 8/21, h  
Hallman, Dick (Centennial Terrace) Sylvan, O., 8/13-14, b  
Hampton, Lionel (On Tour) ABC  
Hayman, Richard (On Tour) WA  
Herman, Woody (Jantzen Beach) Portland, Aug. 3-7; Golden Hotel, Reno 11-25  
Hunt, Pee Wee (White Pub) Milwaukee, 8/16-29, nc  
Jerome, Henry (Edith's Garden) Denver, Colo., Out 9/6  
Kaye, Sammy (Astor) NYC, h  
Kisley, Steve (Statler) Detroit, Mich., h  
Lande, Jules (Ambassador) NYC, h  
Lewis, Ted (Statler) Los Angeles, 8/9-9/8, h  
Long, Johnny (Steel Pier) Atlantic City, 8/20-28, b  
McGrane, Don (Radison) Minneapolis, Minn., h  
McIntyre, Hal (On Tour—South) GAC  
Marterie, Ralph (On Tour—East & Midwest) GAC  
Martin, Freddy (Brant Inn) Burlington, Ont., Canada, 8/13-31, nc; (Syracuse) Syracuse, N. Y., 9/14-18, h  
Masters, Frankie (Conrad Hilton) Chicago, In 8/13, h  
May Band, Billy, Sam Donahue, Dir. (On Tour—Midwest) GAC  
Morgan, Russ (Flamingo) Las Vegas, 8/19-9/8, h  
Morrow, Buddy (Palladium) Hollywood, 8/21-22, h  
Mozian, Roger King (Hunts) Wildwood, N. J., 8/27-28, h  
Munroe, Hal (Milford) Chicago, indef. b  
Nall, Harold (Sergeants Club) Fort Belvoir, N. C., h  
Neighbors, Paul (Aragon) Chicago, Out 9/6, h  
Noble, Leighton (Palms) Glendora, Calif., 8/13-20 & 9/11-18, nc  
Overend, Al (Flame) Phoenix, Ariz., Out 10/1, nc  
Pablo, Dan (Sheraton Cadillac) Detroit, Mich., Out 8/27, h  
Pastor, Tony (Peabody) Memphis, Out 8/22, h; (On Tour—South) GAC  
Pepper, Leo (Melody Mill) N. Riverside, Ill., 8/25-9/24, h  
Perrault, Clair (Town Club) Corpus Christi, Tex., pc  
Petti, Emil (De Soto) Savannah, Ga., h  
Phillips, Teddy (Martini) Chicago, In 9/8, nc  
Pressner, Buddy (Indiana Beach) Lake Shafter, Ind., Out 8/17, b  
Raeburn, Boyd (On Tour) WA  
Razon, Don (Golden Nugget) Las Vegas, Nev., nc  
Reed, Tommy (Claridge) Memphis, 8/20-26, h  
Renay, George (Fernwood) Bushkill, Pa., Out 10/16, nc  
Robb, Erwin (Adobe Creek Lodge) Los Angeles, Calif., Out 9/5, b  
Rudy, Ernie (Coney Island) Cincinnati, 8/13-19, b; (On Tour—Midwest) GAC  
Sands, Carl (Baker) Dallas, Out 9/8, h  
Santella, Andy (Swan) Glenwood Landing, L. I., nc  
Sauter-Finnegan (On Tour—West Coast) WA  
Still, Jack (Pleasure Beach Park) Bridgeport, Conn., Out 9/5, b  
Strong, Benny (Claridge) Memphis, Out 8/19, h  
Terry, Dan (On Tour—New England & Pennsylvania) WA  
Thornhill, Claude (Hunts) Wildwood, N. J., 8/13-14, b  
Waples, Buddy (Heidelberg) Jackson, Miss., Out 9/11, h; (The Club) Birmingham, Ala., 8/13/31/35, nc  
Weems, Ted (Roosevelt) New Orleans, 8/12-98, h  
Welk, Lawrence (Aragon) Ocean Park, Calif., Out 1/5/57, b  
Williams, Billy (Rice) Houston, Tex., h  
Williams, Gene (On Tour) WA  
Wilson, Teddy (On Tour—South & New England) WA

## Combos

Airline Trio (Governor Clinton) NYC, h  
Alley, Henry "Red" (Metropole) NYC, cl  
Aristocrats (Bolero) Wildwood, N. J., Out 9/8, nc; (Casino Royal) Washington, D. C., 9/6-18, nc  
Armstrong, Louis (Basin Street) NYC, Out 9/5, nc

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Bellette Quintet, Al (Young's Lounge) Detroit, Mich., cl  
Blake Combo, Loren (McCurdy) Evansville, Ind., nc  
Braxton Trio, Bob (On Tour) Johnny Robinson Agency, Hollywood  
Brubeck, Dave (Zardi's) Los Angeles, Out 8/24, nc  
Buckner Trio, Milt (Esquire) Wildwood, N. J., Out 8/15, nc; (Carrs Beach) Annapolis, Md., 8/19-22; (Tia Juana) Baltimore, Md., 8/24-29, nc; (Gleason's) Cleveland, 8/30-9/12, nc  
Campbell, Choker (On Tour) SAC  
Charles, Ray (Sherman) San Diego, Calif., 8/20-22, nc  
Closers (Apache Inn) Dayton, O., 8/12-13, nc; (On Tour) SAC  
Cole, Cozy (Metropole) NYC, cl  
Coleman Trio, Sy (Park Sheraton) NYC, h  
Condon, Eddie (Condon's) NYC, nc  
Conti, Jimmy (Park Terrace), Brooklyn, N. Y., nc  
Corbett, Edna (Hickory House) NYC, cl  
Dante Trio (Chatterbox) Seaside Heights, N. J., Out 9/6, nc  
Dee, Wild Bill (Harlem) Atlantic City, Out 9/12, nc  
Davis, Jackie (Pepe) Philadelphia, Out 8/28, nc  
Dee Trio, Johnny (Soper's Pines Inn) Windham, N. Y., nc  
Dennett Trio, Jack (NCO Club) Offutt Air Force Base, Omaha, Neb., Out 8/22  
Doggett, Bill (Weekes) Atlantic City, 8/13-19, nc; (On Tour) SAC  
Domino, Pats (On Tour) SAC  
Downe Trio, Evelyn (Park Avenue) NYC, r  
Duncan, Hank (Nick's) NYC, nc  
Fields, Herbie (Surf) Wildwood, N. J., 8/27-9/6, nc  
Flain Brothers Duo (Officers Club) Air Force Base, Omaha, Neb. (Airport)  
Brooklyn, N. Y., nc  
Garner, Errol (Black Hawk) San Francisco, Out 8/22, nc  
Gaylords (On Tour) ABC  
Gill, Trio, Elmer (Ebony Cafe) Seattle, Wash., h  
Gillespie, Dizzy (Little Brown Jug) Atlantic City, Out 8/15, nc; (Blue Note) Philadelphia, 8/16-21, nc; (Birdland) NYC, 8/26-9/15, nc  
Green, Benny (Weekes) Atlantic City, 8/27-9/6, nc  
Herth, Milt (Park Sheraton) NYC, Out 9/12, h  
Hodges, Johnny (El Rancho) Chester, Pa., 8/17-18, nc; (Crown Propeller) Chicago, 8/29-31, nc  
Hope, Lynn (Esquire) Wildwood, N. J., 8/16-29, nc  
Johnny & Joyce (Beach Club) Dayton  
Johnson, Bill (Corsair Tavern) Toronto, Canada, nc  
Johnson, Buddy (Savoy) NYC, 8/27-9/8, h  
Jones Brothers Trio (South Seas) Honolulu, T. H.  
Jordan, Louis (On Tour—Texas) GAC  
Kay-Eds Duo (Marine Lounge) Aurora, Ill., Out 9/25  
Kent, Hal (Seaview) Beverly, Mass., nc  
Krupa Trio, Gene (On Tour—Australia) ABC  
Lackey, Ray (Airport Inn) Lake George, N. Y., h  
McIntyre, Bill (St. Anthony) San Antonio, Tex., Out 9/1, h  
McNeely, Big Jay (Terrace) E. St. Louis, Ill., 8/17-21, cl  
Manone, Winny (Metropole) NYC, cl  
Maize Cordmen, Gene (Gung Ho Lounge) Honolulu, Hawaii, cl  
Marcelers (Bamboo Bar) Atlantic City, Out 9/6, cl  
Masters Sextette, Freddie (Park Casino) West New York, N. J., nc  
Milburn, Amos (On Tour) SAC  
Monte, Mark (Plaza) NYC, h

Moore Four, Frank (Big Bill's) Philadelphia, Out 8/31, nc  
Morris, Joe (5-4 Ballroom) Los Angeles, 8/13-15, h  
Morrison, Charlie (Hurricane), Wildwood, N. J., nc  
Most Quartet, (Daytona Plaza) Daytona Beach, Fla., h  
Orlows (Weekes) Atlantic City, 8/20-26, nc  
Parker, Charlie (Birdland) NYC, 8/26-9/13, nc  
Parker Combo, Howard (Trade Winds) Denver, Colo., nc  
Pavone, Tommy (Rock Garden) Williamsville, Conn., r  
Prysock, Red (El Rancho) Chester, Pa., 8/13-25, nc  
Quinichette, Paul (Showbox) Philadelphia, Out 8/14, nc; (Weekes) Atlantic City, 8/27-9/12, nc  
Rhythmaires (Gallagher's) Phillipsburg, Quebec, Canada, h  
Redheads (Downbeat) Montreal, Canada, Out 8/17, nc  
Richards, Jack & the Marksmen (Town Room) Milwaukee, 8/30-9/26, nc  
Rico Trio, George (Florentine Club) Shreveport, La., pc  
Rivera Trio, Ray (Matty's Town Crest) NYC  
Roberts Trio, Cee (Navajo Hogan) Colorado Springs, Colo., nc  
Rocco Trio, Buddy (Kennah's Village) Lake George, N. Y., Out 9/22, nc  
Rodgers, Timmie (Crystal) Detroit, Out 8/22, cl; (Pepe) Philadelphia, 8/30-9/4, nc  
Salt City Five (Michigan State Fair) Detroit, Mich., 9/3-6  
Savage Quintet, Johnny (Park) Great Falls, Mont., h  
Shearling, George (Embers) NYC, Out 9/11, nc

Shirley, Don (Embers) NYC, Out 9/11, nc  
Simmons, Del (London Chophouse) Detroit, In 8/16  
Sims Trio, Michael (Glen Cove) Onset, Mass., h  
South, Eddy (Streamliner) Chicago, Out 8/29, nc  
Spainer, Muggay (Heat Wave) NYC, Out 9/1, nc  
Sparks, Dick (Annex Bar) Sandusky, O., cl  
Stitt, Sonny (Showbox) Philadelphia, Out 8/14, nc  
Tatum, Art (Crystal) Detroit, 8/24-9/6, cl  
Templeman Quartet, Bob (Simon's) Boulder Creek, Calif., cl  
Three Jacks (Maynards) Washington, D. C., nc  
Three Kings (De Witt Clinton) Albany, N. Y., h  
Three Runs (Sahara) Las Vegas, Out 8/16, h; (Michigan State Fair) Detroit, 9/3-6  
Tipton Trio, Billy (400 Club) Calgary, Canada, nc  
Truhan, Lil & Pres (Hi-Ho Five O'Clock) Pensacola, Fla., nc  
Treniers (Beachcomber) Wildwood, N. J., Out 9/6, nc  
Tune Toppers (Surf) Wildwood, N. J., h  
Turner, Joe (On Tour) SAC  
Vernon Quartette, Johnny (Sarno's) Lima, O., nc  
Vesti-Tones (Gold Front) Cheboygan, Mich., nc  
Vincent Quintet, Harry (Anglers Rest) Nassau Lake, N. Y., nc  
Wagner Trio, Les (Penthouse) NYC  
Walker, T-Bone (On Tour) SAC  
Williams, Paul (On Tour) SAC  
Willis, Chuck (On Tour) SAC  
Wilson, "88 Keys" (Miller's Flat) Charlottesville, Va., Out 8/21, rh  
Wood, Mary Trio (General Ogelthorpe), Savannah, Ga., h  
Yaged Trio, Sol (Somerset) NYC, h

## Strictly Ad Lib

(Jumped from Page 21)

tionally the official soloist for the Legion—will head a list of impressive musical talent attending the affair... The National Negro Opera Company offered its eighth annual music festival at Griffith Stadium on Aug. 4. Muriel Rahn—who played Carmen Jones on Broadway, and will be in the flicker—was featured soprano... The Hotel Charles Dixerlanders will lose drummer Buddy Smith to Uncle Sam at the end of this month. No replacement had been set at pretime.

Ann Southern graced the Casino Royal bandstand for the week ending Aug. 1. Connie Boswell followed on the 2nd.

—Joe Quinn and Tex Gathings

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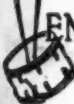
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